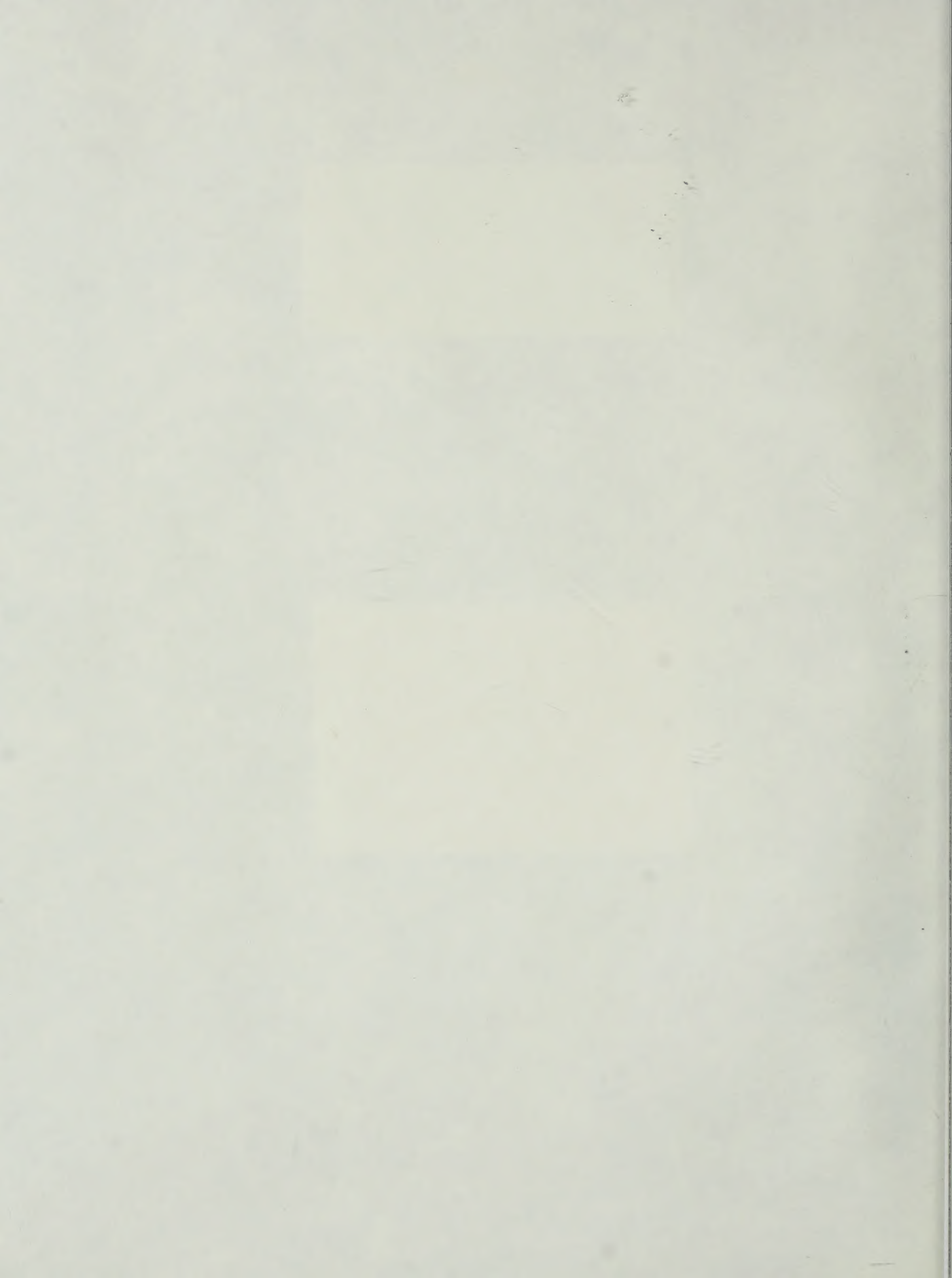


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—H. Pesin, from "The Collected Thoughts of Waterford Collectors".
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.

*Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.*

My ten-year-old daughter was recently given a print of Mary Cassatt's *Girl in a Yellow Straw Hat*. After hanging the print in her bedroom, she exclaimed, "Isn't this painting by Mary Cassatt?" I was surprised that she could identify the artist and asked her how she knew. "I recognized her style from her other paintings that I've seen in your *Architectural Digests*," she explained. Certainly your dedicated readers span all ages!

*Patsy Brandt
Cherry Hill, New Jersey*

Mr. Carlos Páez Vilaró has succeeded in capturing the true spirit of Halloween with his home shown in the August edition of your magazine. It is enough to frighten one out of a year's growth. I had to quickly turn back to the charm of George Burns's domicile, to regain my equilibrium.

*Elaine Bassett Mayfield
Corsicana, Texas*

Your August 1982 issue with the cover and article on Carlos Páez Vilaró's *Casapueblo* in Uruguay was wonderful. The images that he has created soothe the soul, and his philosophy evokes the fantasy in all of us. What an exceptional sculpture he is continuing to mold. Bravo for selecting such a singular artist and architect to present in your fine magazine.

*Peggy Klein
Los Angeles, California*

Thank you for featuring Carlos Páez Vilaró's home in Punta Ballena (August 1982). While this "Sculptural Fantasy" in no way reflects my own personal tastes, it poignantly reinforces my conviction that one's dwelling should be an extension of one's self, giving expression to individual values and feelings without apology to anyone.

*Mrs. W. Burns Hayter, Jr.
Lakeland, Florida*

I would like to express my pleasure with Princess Yasmin's apartment. It's the best I have seen! Please show more of Samuel Botero's work.

*Ann H. Smith
Hollis, New York*

A warm, king-size encomium to you and to businessman John Bennett Coleman for keeping alive the concept of the truly hospitable small hotel. If Chicago's Tremont Hotel lives up to just half its praise in your August issue, it's my kind of hotel!

*Jack Pope
San Francisco, California*

Every once in a while you feature the country homes of England in your publication. Please treat your readers to more of those beautiful homes and their ever-blooming gardens.

*Giulia Montelèone
St. Louis, Missouri*

In the August issue, Mrs. Janklow stated that "most periods and styles can mesh." But what about that dining room—brass cooking utensils hung on the fireplace next to Gothic wood paneling? I'm glad the residents are happy, but we didn't feel this home was worthy of your pages.

*Staley A. Cayce
G. Carter Sednaoui
New York City*

I am always pleased when you have articles on modern and contemporary art, but your August issue left me exhilarated! I loved the interview with Alice Neel in the "Artist's Dialogue" column and the superb feature on portrait photography of artists. When I turned to the article on the Janklows' collection, though, my joy was complete. Here was a first-rate collection of modern art in a particularly comfortable setting. Bravo!

*Malcolm R. Reynolds
Chicago, Illinois*

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Because I spend much of my time traveling, I always take with me certain well-loved objects to be placed wherever I am staying, whether for two days or two weeks. People I meet in the course of my travels tell me they too take along certain "favorite things," and while the objects vary to a fascinating degree, the reasons for taking them are much the same: In some tender language of the spirit, they speak to us of people and places we love, and provide us with a sense of stability in our often excessively mobile world.



Similarly, people often insist on retaining certain possessions when having a home designed. The sensitive interior designer will find a place for cherished objects. Therein, I think, lies a basic truth about interior design: Whether three rooms or thirty-three, the memorable interior is memorable not only for what it says of us, but for what it says to us.

Peter Reuse
Editor-in-Chief

A Sense of Rightness

"Sister" Parish is such a legend that some people ask us if she's still actively working. The answer is, she has more energy than anyone we know. After some fifty years as an interior designer, she still arrives at the Parish-Hadley offices at 9:00 A.M. for the first appointment of an invariably busy day. Mrs. Parish has observed that successful interior design is all about memory and the creation of new memories, so it is not surprising that she enjoys spending time at her summer home in Dark Harbor, Maine, a place she's known since childhood. It's a strong influence on how she views the world. Her interiors have a superbly edited, expansive and light-filled quality. This month we show one recent example—created for a house in the Pacific Northwest. See page 42.



Mrs. Henry Parish II

Kantor says, "Franz Kline also did a great deal of underdrawing, although he was known for his presumably spontaneous action painting. He used to tell his students, 'Do it the way the old masters did.'" As for contemporary art, Mr. Kantor tells us, "Many young artists—like Botero and Bravo—have returned to very traditional painting, with surreal overtones. You might think of such work as slick, but it's not." See page 52.

The Presidential Yacht U.S.S. Sequoia

What would have been a major task for Carleton Varney to accomplish in a short time—strip the presidential yacht, U.S.S. *Sequoia*, and refurbish it within one week—turned out to be a Herculean task when nature interceded. A storm at sea caught the boat en route from Maryland to New York, and *Sequoia* ended up docking in Atlantic City just two days before the official opening party for the completed project. With less than forty-eight hours in which to work, Mr. Varney had the furniture trucked to New York for reupholstering, covered the walls in silk damask and provided new draperies and bedcovers. At 6:00 A.M., only two short hours after the drapery man had finished upholstering the walls, the first set of photographers arrived. See page 60.

The Collectors: Connoisseur's Mise-en-Scène for Art

We first met former gallery owner Paul Kantor (when entertainer Steve Martin, a collector himself, took us to see the Beverly Hills home where Mr. Kantor and his family live. His stories are as rich and varied as his art collection. Noting that the *Edmund* in the living room has visible underdrawing, providing insight into the artist's way of working. Mr.



Paul Kantor



Carleton Varney



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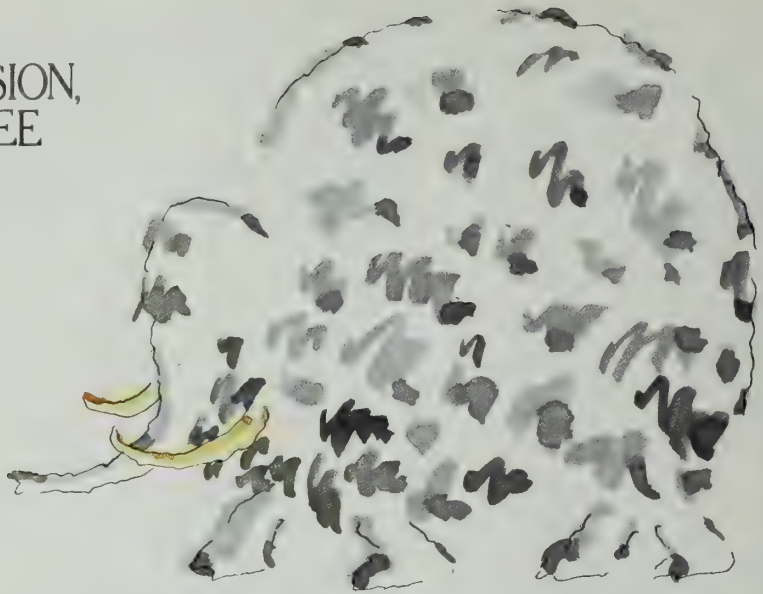
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continued from page 14

Wildercliff

Interior designer Harrison Cultra takes an energetic role in the architectural affairs of the Hudson Valley in New York. "It's one of the most interesting parts of the country, in terms of buildings, and I'm very much engaged in their preservation," he explains. He brought his own 1773 house, which appeared in my book *Decorating for Celebrities*, back from virtual ruin to its current much-admired state. This passion for the past extends to helping clients find houses to rescue from the brink. That's what happened with the 1799 home in this month's issue. See page 74.



Harrison Cultra



Al Hirschfeld

Architectural Digest Visits:

Al Hirschfeld

Maybe it's curious that Al Hirschfeld, renowned for his caricatures, collects sculpture, rather than drawings, prints, or paintings, in the Manhattan townhouse where he and his wife, actress Dolly Haas, live. But in fact, "I never really set out to collect things, they just accumulated," he explains. He's often quoted as saying, "I feel close to sculpture because it's really three-dimensional drawing. It's a drawing you happen to fall over in the dark." In their home, he likes "to see our friends enjoy good food and conversation, and not be overwhelmed by anything else." See page 98.

Architecture:

Thomas H. Beeby

Projects, drawings and writings by Thomas Beeby have received numerous awards and much international attention. The Chicago-based architect participates extensively in exhibitions in the United States and Europe, including representing the United States at the 1980 Venice Biennale with his renderings for the Bahamas residence we show this month. As important in his work as space, color plays a major role—not just in this house, in which "pink, gray, blue and white mediate between the hot colors of the jungle and the cool of the ocean," but in all architecture, Mr. Beeby believes. See page 84.



Thomas H. Beeby



Edward Zajac
Richard Callahan

Fashioning Space

When we first discovered interior designers Edward Zajac and Richard Callahan, they were living in an all-red apartment in New York (see *Architectural Digest*, July/August 1974). But even before that—fifteen years ago—fashion designers Albert and Pearl Nipon had seen their work, and the design team have been creating interiors for the Nipon residences ever since. The most recent is a 1920s house in Philadelphia. Before the designers became partners, seventeen years ago, Mr. Zajac had worked with Billy Baldwin for eight years, and Mr. Callahan for Valerian Rybar and Jansen, Inc. See page 110.

Ocean Vantage

It seems that change and growth are an integral part of William Gaylord's work, which keeps getting better and better. We had dinner at the house he designed in La Jolla, just after it was photographed. It's wonderful, and as in many of the San Francisco designer's projects, there has been extensive architectural restructuring of the space. To leave time for the he prefers to work on only five residences each year. And, because he doesn't like "showroom shopping and furniture safaris," Mr. Gaylord designs many of the contemporary pieces for his interiors. See page 92.



William Gaylord



Sheila Macqueen

Gardens:

At Westwick Cottage

"The trouble with gardening is, you don't know anything when you start, and by the time you do, you just barely have the strength to do it," says Sheila Macqueen. Her own mastery of horticulture and flower arranging recently won her the Victoria Medal of Honor, the Royal Horticultural Society's highest accolade. Her favorite flower in the garden she has developed around her 400-year-old *Westwick Cottage* in Hertfordshire? "Everything that comes along. I really like whatever is coming next," she says. See page 118. □



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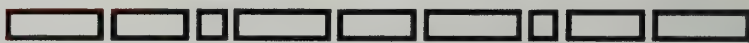
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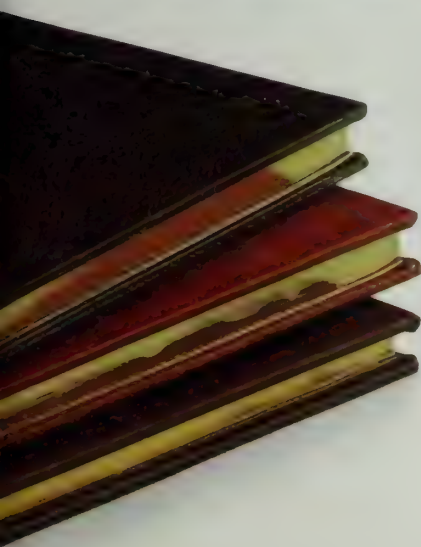
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GUEST SPEAKER

J. Carter Brown on Experiencing Art in Museums

IT IS OFTEN SAID that the interior of someone's house is so beautiful it looks "like a museum." From where I sit, I look through the other end of that telescope. My hope is to find ways in which a museum can be more like someone's house.

I am not speaking about creating period rooms. This fashion came to American museums in the 1920s and has helped show visitors the way homes of the past looked, in all their details. Period rooms have their place, but somehow, a visitor can always tell they are artificial. Because of the demands of traffic, and the necessity of illustrating a variety of periods, the rooms seem disjointed. Their lack of



Relishing museums "designed on a domestic scale," J. Carter Brown requires the same ambience at the National Gallery of Art, of which he is director. BELOW: The National Gallery's East Building is composed of flexible rooms and a series of inviting exhibition settings.



Designed as a "heroic main space flooded with light," the entrance of the East Building connects the viewer spatially with the Mall outside. Artworks such as a Calder mobile and a low-lying Caro sculpture vary the visual effect.



JAMES A. SUGARWOOD/CAMP

context is evident; their windows never look out on anything. Still, we can learn a lot from them.

But I am talking about something more subtle—the feel of a museum environment, and how it affects us.

When I was asked by the trustees of the National Gallery of Art to work with architect I. M. Pei on the planning of a new building for the gallery, a predilection of mine for experiencing works of art as they can be enjoyed in a private home was a

driving principle in the guidelines given the architect. Mr. Pei, of course, has a great sensitivity to the larger questions of urban design and has provided plans for whole areas of cities, such as the Boston downtown renewal project. Naturally, he brought to the assignment a sense of the East Building's place in the firmament of American monuments—and particularly in its Washington, D. C. context.

Mr. Pei balanced the interior and exterior demands admirably. In the

completed building there is, to receive the visitor, a heroic main space flooded with light. Through the use of trees, the area creates a transition from the vast spaces of the Mall outside and carries on the tradition of the garden courts and sculpture halls of the original West Building of the National Gallery. Such spaces help orient the visitor visually. As in the West Building, the majority of space available in the East Building is devoted to galleries. Mr. Pei fulfilled the curators' request for flexible spaces that could be tuned to the special demands of changing exhibitions, and, in some cases, reserved for future growth of the collections. Thus, the



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Ramps lead upward to a variety of exhibitions and help to divide the vastness of the East Building entrance into smaller, more approachable areas. Foliage develops the traditional gallery concept of the garden court.

architect did not always have the luxury of designing permanent spaces to last for all time, but needed to create galleries that, while beautiful in themselves, could be adapted to many needs and effects.

Personally, I have long cherished the effect of museums designed on a "house scale": the Philips Collection in Washington, the Frick in New York, Sir John Soane's Museum in London, the Poldi Pezzoli in Milan. In these, a visitor has the pleasant sense

Florian Papp

It was for an elite group of Georgian gentlemen that England's great country houses were built, pictures painted, music composed, literature written, and furniture made. In all of these, the educated Georgian gentleman seemed to possess an unslakeable demand for excellence and the latest fashion. Witness, for example, this rather stately bureau bookcase: A time-capsule of sorts, it contains the earlier conservative traditions of Queen Anne and the then-ruling Tories, lifted to new heights by the Georgian regard for proportion and classical order. The architectural style, refined by William Kent, is nicely evident in the pediment, accented by carved dentil moldings. The rococo-inspired mirrored doors were, in the eighteenth-century's second quarter, very much the latest vogue. In sum, the embodiment of art, history, and craftsmanship so much a part of the Georgian gentleman's life. On one of three gallery floors at Florian Papp.

—Melinda Florian Papp and William J. Papp, Jr.



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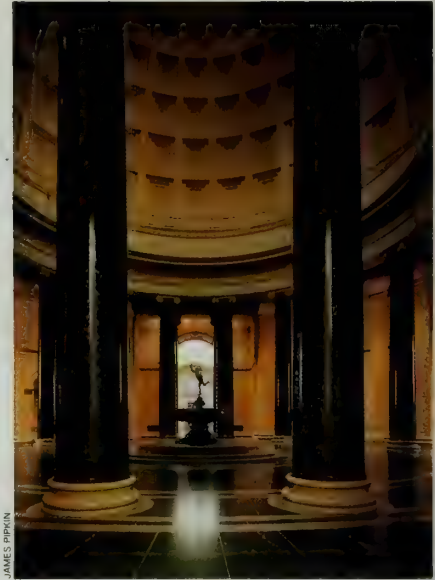
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J. Carter Brown on Experiencing Art in Museums
continued from page 24



Displayed in a dramatic nighttime setting, Rodin sculptures prosper in the lofty atmosphere of the National Gallery's East Building. Indian laurels cast haunting shadows amid pools of light and help create spaces that are subtle reminders of similar areas in the original structure of the gallery.



In the rotunda of the West Building, a statue of Mercury emphasizes the splendor of the architecture, modeled after Rome's Pantheon.

of domestic life. Somehow, the art on view partakes of that cultivated atmosphere to a very agreeable effect.

Another, very different, kind of museum is the converted palace. This has the effect of glorifying the art within, elevating it, rather than putting it into a more human scale. Such museums also serve to glorify the princes who collected the art, and, by association, the governments that keep it on public view. This is not all bad. Works of art sometimes partake of their history this way and join with their setting to make an overwhelming impression, as in the Uffizi in Florence; the Palazzo Barberini in Rome; the Louvre, of course; and above all, the Hermitage in Leningrad.

I see the West Building of the National Gallery, given the nation by Andrew W. Mellon, as a wonderful balance between the two styles. It brings the visitor through the heroic spaces of a great rotunda modeled on the Pantheon in Rome and through a very clear axial sequence of sculpture halls and garden courts to the galleries themselves, which are subtly reduced in scale by all kinds of deft

devices. The whole building is, in a sense, a stage set, even if in very permanent materials.

In the newer East Building, with its many galleries that are not lighted exclusively by daylight, we have been able to take this "staging" process even further, when the art demands it. Thus we have been able to put the small Impressionist paintings left by Andrew Mellon's daughter, Ailsa Bruce, into galleries with ceilings as low as ten feet. This required specially designed lighting fixtures, but the intimacy is reminiscent of domestic scale, even though it is frankly a museum environment.

In the future, three parallel tiers of galleries in the East Building will have suites of rooms to show graphic works. I like to think of graphics as the chamber music of art. For this reason, they need rooms that are more nearly chamber scale, and this will be achieved by lowering the ceilings visually, rather than actually: introducing panels on the wall, and using other scale-giving devices.

Why is all this effort necessary? If a work of art is good enough, does

it need all this attention? Surprisingly, my mentor, Bernard Berenson, would have said no. In his own home, *I Tatti*, near Florence, he created one of the most beautiful domestic environments for a collection of art that I have known. But he told me when I was studying with him that as long as pictures are put up on the wall, in any order, with sufficient light, it doesn't make any difference what is done from there.

Well, perhaps not to him. For the rest of us, I believe that a jewel is enhanced by its setting. For the painting itself, framing, and matting, if required, are important. In a gallery, the scale of the room, the rhythm and order of the artworks presented, lighting, labeling, background wall texture, room color, floor covering—all of these add up. And the greatest of these, I believe, is scale.

We see with our peripheral vision. Even when totally absorbed in examining a work of art, we are taking in sensory data through a faculty that was put there fundamentally for survival. For this reason our psyche takes that data very seriously. Our



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It's Better In The BAHAMAS

J. Carter Brown
on Experiencing Art in Museums
continued from page 28

peripheral vision is more sensitive to movement than direct vision is, and more sensitive to light. Works of art have a given quantum of space that they can control; beyond that they are put at a disadvantage. When they are placed in museums on mezzanines, the viewer's peripheral vision is pulled away into large dramatic spaces. The best solution is to place them in a room—one that is



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Cherishing the effect of "house museums," Mr. Brown alludes with interest to the Frick Collection in New York. Here, portraits by El Greco and Holbein enrich the Frick library.

scaled exactly to their inner essence.

Museums are a compromise. Almost any work of art looks best at home. But the treasures museums hold have become so prized that something must be done to make them accessible to the visitors who come back and back to enjoy the riches they yield. People come, as if to a cathedral, to see works of art in their public role. But even cathedrals have chapels, and a reassurance of the human scale of everyday life is what we perhaps unconsciously crave when we visit our favorite objects in their museum homes. □

—J. Carter Brown

J. Carter Brown has been with the National Gallery of Art in Washington, D.C. since 1961, serving as director since 1969. He is also chairman of the Commission of Fine Arts. He resides in Washington with his wife and son.

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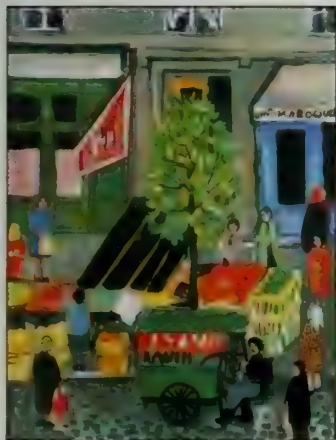


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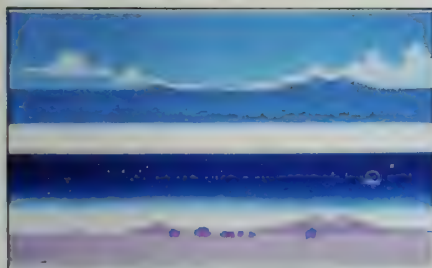
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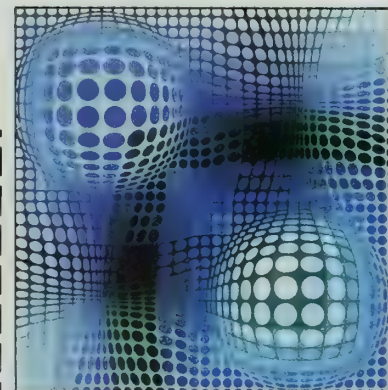
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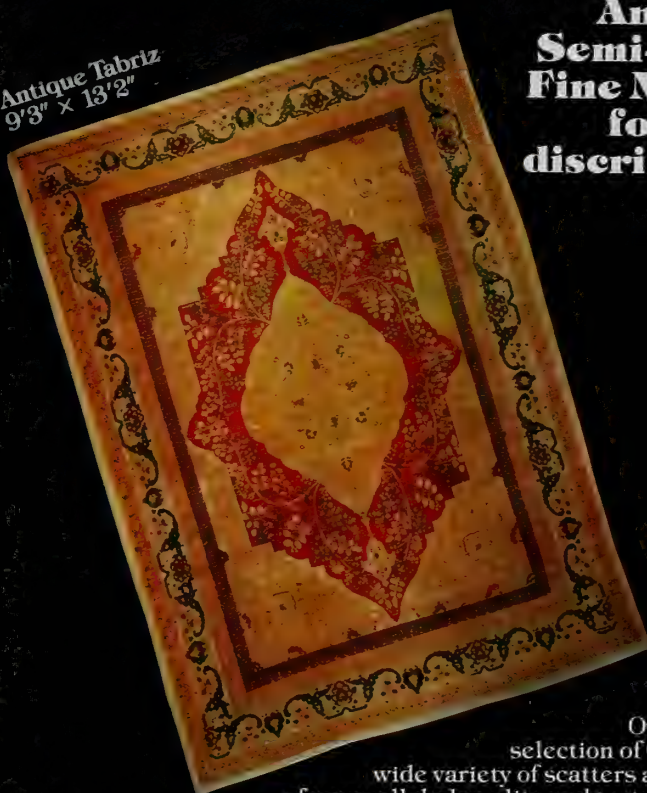
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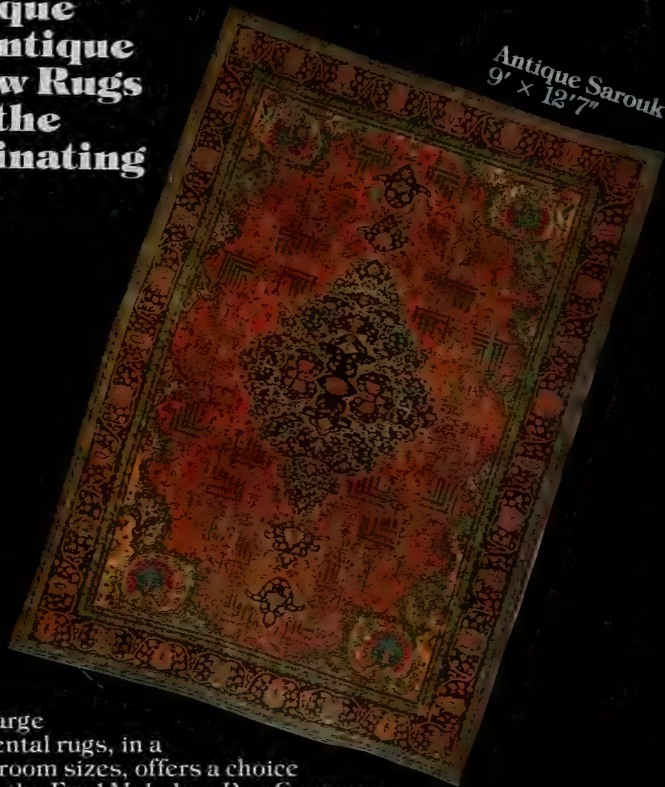
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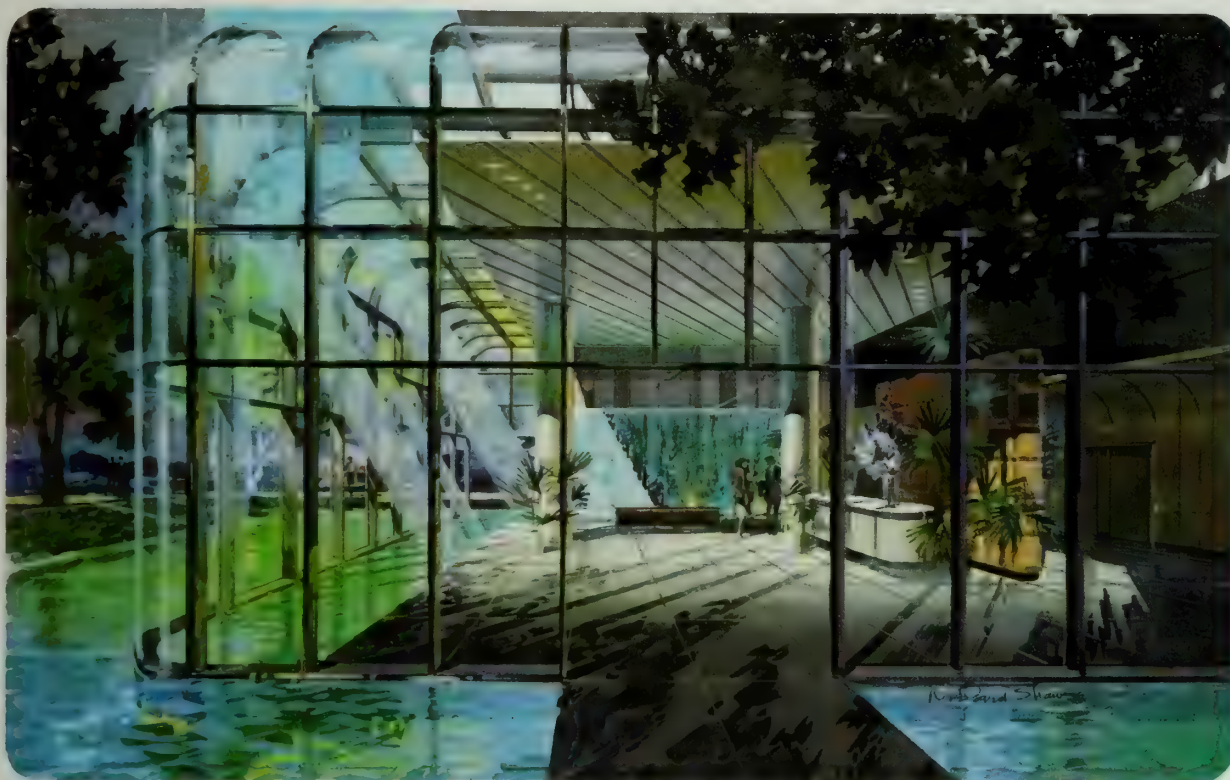


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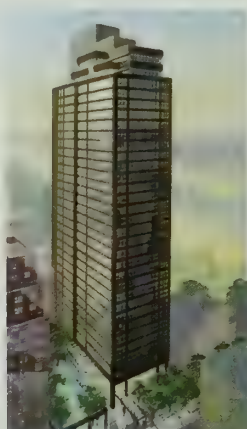


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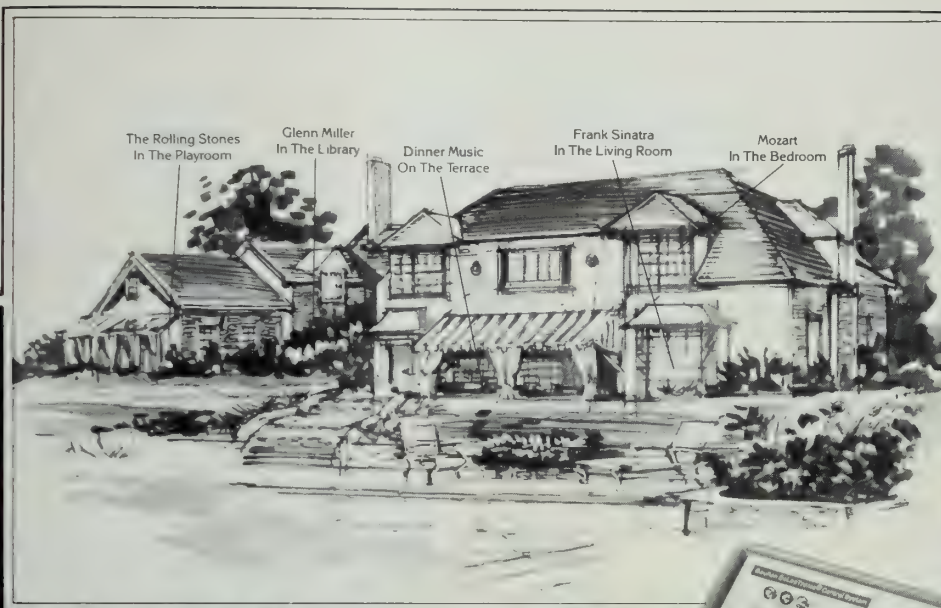


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COLLECTOR'S CLOSE-UP

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

AS A PAINTER of flowers, fruit, and especially of exotic and game birds within a wooded landscape setting, the works of Jakob Bogdany (1660–1724) have long appealed to the connoisseur of masterful decorative painting. At the beginning of the eighteenth century the Hungarian artist settled in England, where his paintings were admired by Queen Anne and, later, by Queen Mary II. His carefully contrived compositions are suggestive of natural settings, as revealed in this example.



See page 46.

THE EARLY-eighteenth-century passion for card games, which dominated England during the reign of Queen Anne, produced many superb examples of card or gaming tables. This walnut version, circa 1715–18, is a clear statement of that style. Cylindrical corners with platforms to hold candlesticks, and dished containers for counters or money, identify the table's special function. The carved cabriole legs—hinged or gated at the back—feature shells at the knees and end with simple pad feet.



See page 47.

DESIGNED BY the French architects Le Corbusier and Charlotte Perriand in 1928, this *chaise longue basculante* is a classic statement of the Modern aesthetic. Inspired by an image of a reclining cowboy from the West, the chaise longue can be put in any position and be held there by the weight of the occupant—not by mechanical means. A separate contoured and arched tubular frame rests on the cross members of a four-legged base. A hide sling completes the design.



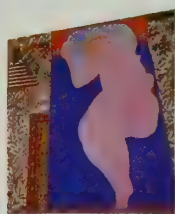
See page 53.

DEBUTING as a pioneer Surrealist in 1924, French artist André Masson devised "automatic" drawing techniques that were analogous to the free association of psychoanalysis. An audacious revolutionary, he appreciates "accidental" elements in his compositions, he has used glued sand, feathers and other materials.



See page 56.

The evocative gestural calligraphy of his works bears comparison with the Abstract Expressionist mode. Agitated, tragic themes, for which he is best known, contrast with the calmer *Démons des fleurs* shown here.



See page 59.

TOM WESSELMANN'S work of the 1960s shows a modified interest in a return to figurative painting and a concern shared with many of the Pop artists for maintaining a nonillusionistic flatness and an arbitrary attitude toward the use of color. Like his fellow Pop artists, he adopted an open attitude toward the many possible subjects and diverse materials of art. A monumental collaged canvas, *Great American Nude #14*, 1961, appears here.



See page 111.

A RARE COMMODITY in eighteenth-century Europe, Oriental porcelain was given special gilt-bronze, and sometimes silver, mountings, considered to be *tributes d'estime*. These artful mountings fostered the creation of new and decorative forms for functional objects. Prized bowls, vases and figurines were often completely changed in function by these metal additions. The porcelain figurine shown here—reflecting the European delight in the exotic—inspired the accompaniment of branching gilt-bronze mounts that transform the objects into candelabra.



See page 127.

ONE OF THE most important examples of classic Greek furniture design, the rectangular three-legged table, or *trapeza*, was used for centuries for its stability on uneven floors. Depicted in red-figured and black-figured vase paintings from the seventh to the fifth century B.C., this portable table was placed beside a banqueting couch, as seen here, providing a dining surface at a time when larger tables were not used. Tapering legs end in a design of animal paws. Although three-legged tables were known in early Egypt, the design was truly established in the Greek epoch. □

*"They are never alone
that are accompanied with
noble thoughts."*

SIR PHILIP SIDNEY

ARCADIA

A continental porcelain
in the form of a Greek krater,
decorated in such a harmonious way
as to give full meaning
to the term "classical restraint."

photography by Art Waldinger





ONE OF THE MORE intricate challenges of interior design is the creation of settings that appear to have evolved over a period of time. This is by no means a recent phenomenon. Even in the nineteenth century there were many people who commissioned architects to provide them with houses, or extensions of houses, that looked as though they had been slowly growing and changing over many decades. Few clients commission entire houses with these evolutionary qualities today, but considerable numbers of people still want rooms to reflect the same philosophy. The doyenne of this school of design is Mrs. Henry Parish II. "I don't think people come to me with only that one thought in mind," she observes. "There are many other considerations that are of equal importance when it comes to designing the interiors of a house, but I certainly think it is important for a room not to look terribly new or freshly redecorated."

Behind the symmetrical façade of a large house in the Pacific Northwest is an example of Mrs. Parish's ingenuity. She has a talent for dealing with well-proportioned but essentially neutral spaces, turning them into seemingly timeless receptacles of memory with a sense of place. "I received a telephone call from the owners," says Mrs. Parish. "They told me they'd acquired a French-style house, that it was practically empty, and that they had a large collection of antique armor that had to be accommodated. They had purchased the house in part because it contained a long gallery, perfect for the display of the armor. And I thought, Well, I don't much care for armor, I don't

A Sense of Rightness

Château-Style Living in the Pacific Northwest

INTERIOR DESIGN BY MRS. HENRY PARISH II, OF PARISH-HADLEY ASSOCIATES
PHOTOGRAPHY BY DICK BUSER

ABOVE: Sheltered by tall evergreens typical of the Pacific Northwest is a château-style residence with interiors by Mrs. Henry Parish II. TOP: The approach to the house extends to the front door. OPPOSITE: Still containing traces of paint, fourteenth-century wood and polychrome acolytes from an Italian chapel flank the scrolled-wood and wrought-iron staircase in the large Entrance Hall.





An exceptional collection of 15th- and 16th-century armor is housed in the gallery. LEFT: The German Gothic sallet is dated 1480. RIGHT: Thousands of small, hammered steel rings trimmed with a border of larger rings compose this 15th-century mail shirt. OPPOSITE: In contrast to the museumlike gallery, the Living Room is bright, spacious and comfortable. On the various channels, the floral painting of the 17th-century Flemish artist Peter Casteels.

think this is for me. But Albert Hadley, my partner, suggested we go and take a look. We did, and as soon as I met the residents and saw the château-style house, I decided I did indeed want to do it."

The owners had wanted a house in this part of the world for many years, and when they finally acquired one, they wanted it to be perfect. They gave Mrs. Parish something close to *carte blanche*. Using her instinctive sense of the rightness of a given piece, and her extraordinary eye for scale and proportion, she began to select furnishings, with help from Nicholas Pentecost, one of her associates. "I never take measurements. I look at a room, and then when I go out to look at furniture, I simply 'place' it in my head, and I am almost never wrong. Sometimes people marvel at this, but I remind them that I've been in this business for fifty-three years; I *should* know what I'm doing by now." Mrs. Parish's unerring eye is something of a legend in the interior design world, as is her polite but firm discounting of formal training in the field unless it is accompanied by the mysterious and elusive sixth sense that comprehends why one shape is intrinsically right, another all wrong. Mrs. Parish attributes her instinct to a love of beauty instilled at an early age. Whatever the reasons, the outcome is civilized and soothing.

After overcoming her distrust of the armor, Mrs. Parish grew to delight in it, although it is firmly relegated to its own "exhibition hall." She believes that any museum overtones should be segregated from the concept of "home," where the "more intimate touches, such as baskets of plants, a shawl over the sofa, do so much to make a house come alive."

A phenomenon that repeats itself throughout the rooms is the surprising degree of intimacy and warmth. "People have asked me how it is that only two people can live in such a large house and feel comfortable, and I explain that it really is very carefully designed to convey a feeling of privacy and comfort. With those







LEFT: Hungarian artist Jakob Bogdany's painting of waterfowl is a focal point of the Living Room. TOP AND ABOVE: Book-lined Library walls convey an aura of tradition and warmth. Drapery and chair fabrics are from Jack Lenor Larsen; velvet sofa upholstery from Stroheim & Romann; small linen print on the chaise longues from Brunswick & Fils. An array of English furniture includes a George I oak stool from Florian Papp, and George I chairs arranged around an 18th-century games table. FOLLOWING PAGES: Sunlight streams into the bright-hued Dining Room, where the table is set with antique appointments including Baccarat stemware.





qualities, almost any house could be considered successful." But it is more than merely those qualities that make this house so particularly pleasing. It has also to do with a feeling of solidity, of accrued values and style—elements that Mrs. Parish appears to be able to conjure up in such a satisfying and timeless way. □

—Peter Carlsen

LEFT: Soft textures and pale hues impart serenity to the Master Bedroom. Floral carpeting is from Patterson, Flynn & Martin; bed and window draperies are from Clarence House. Above the Adamesque painted cabinet is *Portrait of a Family*, by Tiebout Regters. TOP: A comfortable chair and ottoman appoint the Study. Wallpaper is from Vice Versa. ABOVE: Venetian and Austrian painted furniture impart a strong European flavor to a Guest Room. Striped chintz wallcovering, draperies and upholstery are from A. L. Diamant.

The Collectors: Connoisseur's Mise-en-Scène for Art

Paul Kantor in Beverly Hills

PHOTOGRAPHY BY RUSSELL MACMASTERS



The Beverly Hills home of former art gallery owner Paul Kantor and his family bears evidence of over three decades of ardent collecting. ABOVE RIGHT: In the Entrance Hall, harmony between artworks and decorative elements realizes the collector's intention that they "become a whole unit." The painting, *Albuquerque 22*, is by Richard Diebenkorn, whose talent Mr. Kantor recognized early in the artist's career. The wooden mask is from Oaxaca. ABOVE LEFT: In the Library are a Diebenkorn painting, small Rodin figures and a bronze head by Maillol. OPPOSITE: A Mo McDermott cutout, *Palm Trees and Cheetahs*, and a stainless-steel sculpture by George Rickey animate the Living Room. The chaise longue, after an original design by Le Corbusier, is from Atelier International, Ltd.

CONNOISSEUR, HISTORIAN, raconteur, pioneering art dealer in the fifties and sixties, Paul Kantor has played all these roles with distinction. His interests are wide ranging. His only guidelines are taste and quality.

Today Paul Kantor and his family live in their Beverly Hills home amid the splendid collection of artworks that crystallizes more than thirty years of passionate involvement.

"I've always been interested in art," he says. "I never had a formal background. When the Associated American Artists first came out with 'art for the masses,' they offered signed original lithographs for five dollars. But I didn't have five dollars. I did get a van Gogh poster free. After World War II, I made some money, so I started to buy paintings.

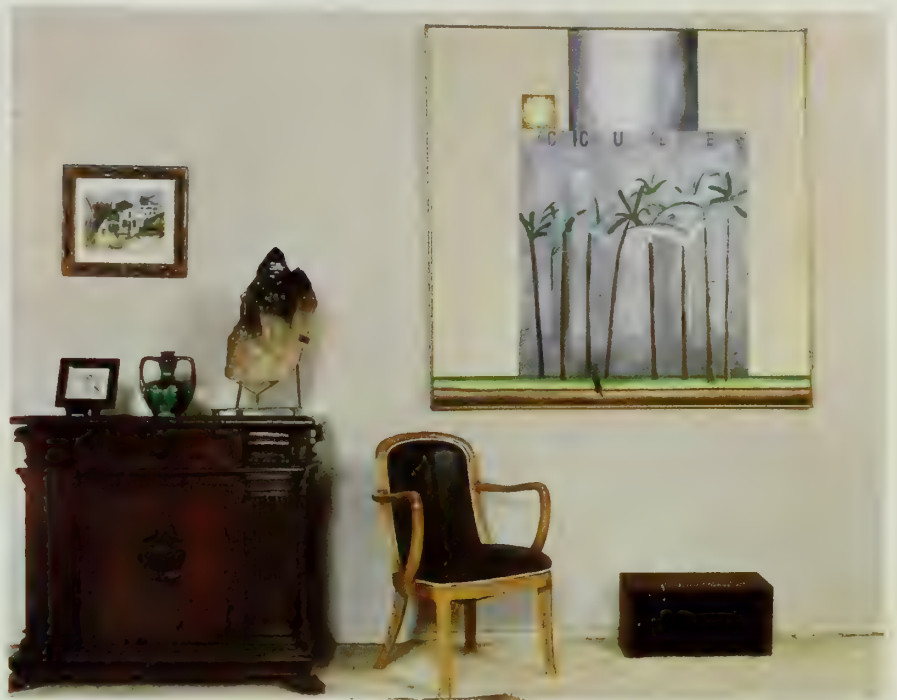
"In 1949, the Los Angeles County

Museum of History, Science and Art had an all-California exhibition, where I saw the work of Richard Diebenkorn. The next year I went to Albuquerque, where Dick was working on his M.A., and I bought three paintings. He gave me two oils on paper—and I also sold paintings for him to friends, including Dr. W. R. Valentiner, who was acting director of the Los Angeles County Museum





His interests are wide ranging.
His only guidelines are taste and quality.



LEFT: In the Living Room, paintings by (left to right) Paul Cézanne, Marc Chagall and Roy Lichtenstein reflect the collector's comprehensive aesthetic. The bronze *Balzac Standing* is by Rodin. Underscoring a seating area is an Art Déco rug from the *Queen Mary*. The antique baskets are Japanese. TOP: Paintings in the Living Room include a large 1964 David Hockney canvas titled *Pacific Mutual; Montmartre*, by Maurice Utrillo, and on the 15th-century Italian chest, a small Edouard Vuillard still life. The Dutch Art Nouveau vase is by Rosenthal. ABOVE: A 1969 Robert Cottingham painting; *El Rey*, creates a focus in the Living Room. The mounted Arp sculpture is bronze with a gold finish. The rug is antique Caucasian.



ABOVE LEFT: Composing an eclectic Living Room grouping are a T'ang camel, a painting by André Masson and a Mo McDermott cutout. ABOVE RIGHT: Though Mr. Kantor says, "Sculpture, so often, is basically a mechanical process—the artist's hand is not there," he finds some exceptions. Among them, in the Living Room, are a painted aluminum piece by Adolph Gottlieb, titled *Wall*, 1968, and a bronze Degas figure, *Dancer*. OPPOSITE: Art Déco appointments, like the leather-upholstered English maple chairs in the Dining Room, create a secondary theme throughout the residence. The chairs were originally designed for the main saloon of the S.S. *Caronia*. The garden provides the background for a 1906 Kees Van Dongen painting, *Danseuse*.

of History, Science and Art in 1951.

The first Paul Kantor Gallery opened in Los Angeles on Beverly Boulevard in 1951 and remained there until 1956, when it was moved to Cañon Drive in Beverly Hills. Here, from 1957 to 1966, Mr. Kantor presented some of Los Angeles's most memorable exhibitions. The artists—little known on the West Coast at that time—included Robert Motherwell, Adolph Gottlieb, William Bazotes, Hans Hofmann and Mark Rothko. He recalls "hanging around in Greenwich Village in the fifties" with Franz Kline, de Kooning and Rothko.

"Kline lived on Fourteenth Street near Ninth Avenue, and about a year before he died he turned up with a brand new black Ferrari. He was delighted, he said, because 'a dumb dealer traded me.' The 'dumb' trad-

was for a painting that would be worth between \$300,000 and \$350,000 today!

"Rothko was the most difficult—obsessive, morose. The plum-colored paintings are typical of his mood at the last. Motherwell was the intellectual, and was close to Rothko. They were great friends. And Kline and de Kooning were drinking buddies."

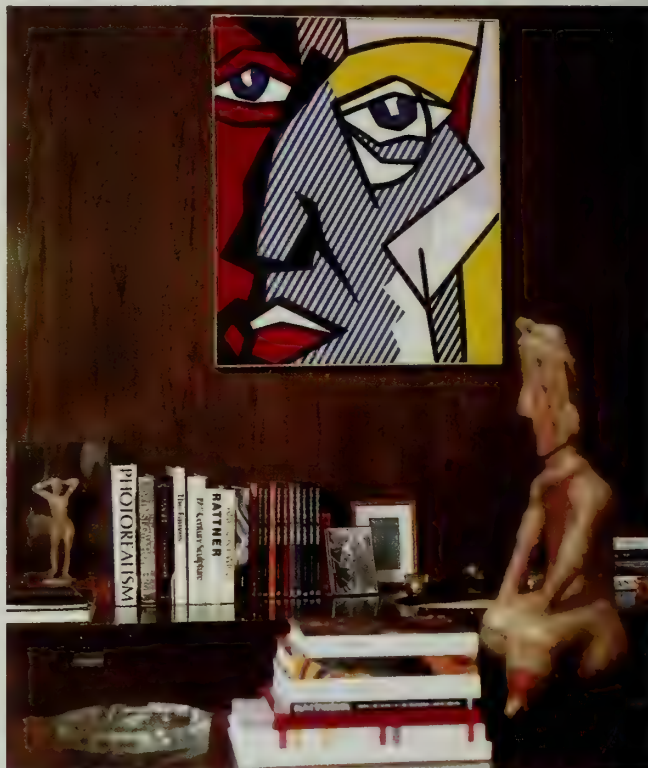
The language of Abstract Expressionism was not commonly understood in the fifties, and first-time viewers often did not regard the genre as a serious art form. Mr. Kantor remembers, "The Motherwell show was perhaps the most challenging for people then. A friend, a client, came in and said, 'Paul, you must be kidding me. I went all the way through school with Bob Motherwell. You *must* be kidding.' No one had seen pictures like that here. I gave

him Bob's address and told him to write and ask him about the paintings himself. In a couple of weeks he brought the answer in to show me. Bob wrote, 'It's not a matter of being sincere or insincere. It's a matter of having something to say and finding a language to say it.'

"The statement is always the same in western painting; only the style changes. The statement is life—the realities and mysteries of life. That's all we have to talk about. The most horrendous aspects of life are war, death and destruction, but most painters today can't talk about these themes. Goya, Manet, Rubens and Picasso tackled them. Picasso always got down to hard things." In spite of Mr. Kantor's catholic taste—works in the collection range from French Impressionist to Pop art and are lucidly



"The statement is always the same in western painting; only the style changes. The statement is life—the realities and mysteries of life."



Artworks distinguish the Master Bedroom. ABOVE LEFT: "He is the greatest painter of all time," the collector says of Picasso, represented here by his 1934 ink wash drawing *Portrait of Man Ray*. ABOVE RIGHT: A Roy Lichtenstein canvas presides over a small terra-cotta Maillol nude and a seated Nayarit figure. OPPOSITE: Prominent is *Great American Nude #14*, by Tom Wesselmann.

enhanced by a superb assemblage of Art Déco furniture and objects—he admits to being less fond of sculpture. "Sculpture, so often, is basically a mechanical process. The artist's hand is not there." He makes exceptions for certain works, including handmade metal pieces by Calder and Gottlieb, a number of small casts by Rodin and Degas, and "work in any medium by Picasso. If I could afford to, I'd buy only Picasso. He is the greatest painter of all time. No one else has achieved so much—in painting, sculpture, prints and ceramics. Sixty remarkable years of mature painting. Also, he was the most prolific of all a

Though he professes not to collect the Persian rugs; the Art Déco furniture, rugs and ceramics; or the thousands of books that compose a distinguished art library, each element of Paul Kantor's environment is as carefully selected as the paintings themselves. He likes Art Déco "for its form" and says, "Déco is the designer's interpretation of Cubism, and came immediately after the death of Cubism, in the mid-twenties."

In Paul Kantor's house, artworks and the decorative arts become a whole unit. "It's simply my sense of coordination," he says. "You can sometimes have overkill—so much

art that it surpasses any point of taste." His most recent acquisition is a painting by Roy Lichtenstein, selected from the series referred to as "the German Expressionist works."

He is not concerned with such things as fashion, the social activity surrounding the art scene, and the cachet of being an important collector. Looking around his home at paintings and drawings by many of the artists he refers to as "modern masters"—Dubuffet, Miró, Motherwell, Chagall, Moore, de Kooning, Balthus—he states, "Only the commitment to art is important." □

—Constance W. Glenn

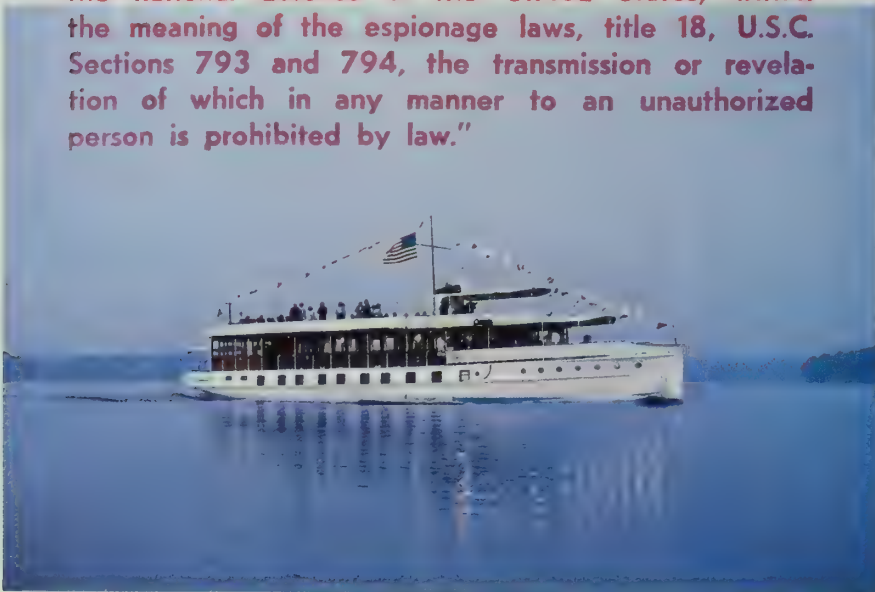


The Presidential Yacht U.S.S. Sequoia

Restoring a Time-Honored American Tradition

INTERIOR DESIGN BY CARLETON VARNEY, OF DOROTHY DRAPER & CO.
PHOTOGRAPHY BY PETER VITALE

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ABOVE LEFT AND LEFT: The presidential yacht U.S.S. *Sequoia*, newly redecorated by designer Carleton Varney, who is also the curator, sails in the familiar waters of the Potomac River. ABOVE: A succession of American presidents and government officials, and international dignitaries, have enjoyed the comfort of the Aft Saloon. A gift of venerable wicker furniture is cushioned by soft-hued upholstery fabric designed by Suzanne Varney for Carleton V. The carpeting here and throughout the yacht is by Karastan Carpets, a donation from DuPont Antron.



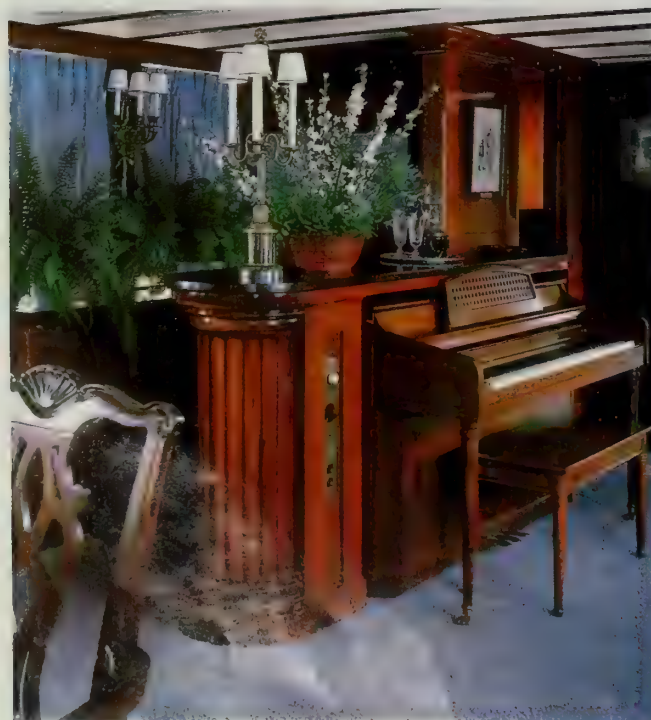
BOATS, LIKE HOUSES or human beings, have a way of becoming "characters" as they age. The more colorful their experiences and the more changes they survive, the greater are their chances of becoming legendary.

The yacht U.S.S. *Sequoia* is a case in point. She is handsome, substantial and seaworthy, rather than spectacular or magnificent. Yet it is hard to

deny the claim of her curator, New York interior designer Carleton Varney, that *Sequoia's* half-century of service to a succession of American presidents entitles her to recognition today as at least a minor national historic treasure.

The yacht has been witness to history: Franklin Roosevelt conferred with Winston Churchill in her main

saloon, where later, Harry S Truman installed a piano and played poker. On the *Sequoia*, Charles Thomas, secretary of the Navy under Dwight D. Eisenhower, entertained Admiral Lord Louis Mountbatten; John F. Kennedy celebrated his forty-sixth birthday; Lyndon B. Johnson received African ambassadors; Richard Nixon met with Leonid Brezhnev;



TOP: Photographs of presidents are displayed on the mahogany-paneled walls of the Aft Saloon. ABOVE, RIGHT AND COVER: Witness to many historic moments, the Main Saloon is where Franklin D. Roosevelt and Winston Churchill conferred, and where Harry S. Truman played poker, as well as his piano, which is still there. The original dining table and chairs are once again in service. The table is set with gifts of china from Wedgwood and silver from Oneida.







OPPOSITE AND ABOVE RIGHT: "I wanted to preserve the patina she had acquired in the course of her presidential existence," Mr. Varney says. "I wanted to create the atmosphere of life on board as it was, for example, under President Roosevelt. With appropriateness as the yardstick, simplicity and comfort were my main objectives." The Presidential Stateroom is reflected in a dressing-table mirror flanked by pewter candlestick lamps. Here and elsewhere, comforters are decorated with the Presidential Seal. ABOVE LEFT: Diffused sunlight warms the décor of a Guest Cabin.

Gerald Ford was host to Russian cosmonauts, and Queen Elizabeth II spent a night on board during one of her visits to the United States.

Built in 1925 for the Cadwallader family of Philadelphia, who named her *Savarona*, she was sold in 1928 to the president of a Texas oil firm and renamed for his company, *Sequoia*. Two years later, at the height of the Depression, the presidential yacht *Mayflower* was damaged by fire. It would have been difficult to justify to the public the immediate purchase of a replacement, so the Department of Commerce bought *Sequoia*, officially for use as a patrol vessel, but privately for the use of President Herbert Hoover—who had a famous passion

for fishing. In 1933 the Navy took her over and commissioned her the U.S.S. *Sequoia*. From then until 1977 she continued, under various guises, to be formally available for use by the chief executive.

In 1977 President Carter decided, as a gesture of economy, that *Sequoia* must be sold. Possession eventually passed to an educational foundation that made the yacht a public historical attraction. In 1980, however, the Presidential Yacht Trust, a nonprofit organization, acquired the vessel with the intention of restoring her to eminence. The following year, the Trust appointed Mr. Varney curator of the *Sequoia*. Under his aegis, a complete redecoration of the yacht's

interior has been carried out, and the entire responsibility for rehabilitation and maintenance has been assumed by the trust. Associated with the trust is an admiralty review board consisting of fifty individual and corporate contributors pledged to continue annual donations for five years. President of the trust and chairman of the board is Michael Doud Gill, a Washington businessman and nephew of the late Mrs. Dwight D. Eisenhower.

When he started planning the refurbishment of *Sequoia*, Mr. Varney took as his motto a single word: "Appropriateness." As the designer puts it, "I wanted to preserve the patina she had acquired in the course of

"We consulted old photographs and sought advice from anyone we could discover who had known her in her heyday."



ABOVE: From the command post of the Wheelhouse, captains have navigated this handsome, seaworthy craft for half a century. OPPOSITE: Presidents, from Herbert Hoover to Lyndon B. Johnson, have enjoyed the eastern United States coastline from the vantage point of the Sun Deck. Chairs are originally from R.M.S. *Queen Mary*.

her presidential existence, to recreate the atmosphere of life on board as it was, for example, under Franklin D. Roosevelt. Then for months, virtually a whole department of my firm was involved in research. We consulted old photographs and sought advice from anyone we could discover who had known her in her heyday—whether as a guest or a member of the crew. Franklin D. Roosevelt, Jr., was especially helpful.

Some of *Sequoia's* original furniture had survived, including the dining table and Chippendale chairs of the main saloon, and

staterooms. Carleton Varney retained all of these, and where original furniture was lacking, private and corporate donations were forthcoming. He recalls, "We did wall finishing, wallcoverings, recarpeting and reupholstering. We had draperies, cushions, quilts and bedskirts made. I looked for suitable pictures for the walls, and was given some old lithographs and presidential photographs, which I had reframed. Everything was donated, down to the lamp shades, flatware, stemware and place mats. In choosing fabrics for *Sequoia*, I limited myself to sea colors; they

seem to me to be more in keeping with life on board a yacht than reds or bright greens," he explains.

Of the completed redecoration as a whole, the curator says, "I suppose you might call it unsophisticated. But it is mellow, I think, and blends with the woodwork of the boat—ash and mahogany and black walnut." Designing a presidential yacht—in a sense a part of the public domain—hardly calls for flights of fancy or tours de force. More to the point is the designer's ability to combine appropriateness with tradition. □

—Valentine Lawford





Antiques: The Fragile Beauty of Venetian Glass

Rare Expressions of Crystalline Understatement

"CONSIDER TO WHOM it did first occur, to include in a little ball all the sorts of flowers which clothe the meadows in Spring." So demanded Marcantonio Sabellico, fifteenth-century guardian of the library of San Marco, upon viewing the *millefiori* glass offered by his city to all the known world. Sabellico need not have wondered. What city but Venice—rising from the Adriatic like a Byzantine Venus cloaked by gilt flowers and crenelated lace—could even have conceived of glass so extraordinary?

Mistress of a merchant empire that touched the easternmost shores of the Mediterranean, Venice reigned for centuries as the most cosmopolitan city of Europe—gateway for all the West to the riches of the Orient. The stimulus of a hundred different lands ennobled her arts. Exotic silk, porcelain and glassware from the kingdoms of Islam and Asia filled vast warehouses on the Grand Canal. Yet, the Venetians were more than traders. They strove to imitate and improve upon the beautiful—and profitable—wares they received from the East. In the creation of luxury glass they succeeded beyond their grandest expectations, producing objects of undreamed-of virtuosity, which became the passion of the sovereigns of Europe and the Levant.

The *cristallo*, *calcedonio* and *vitro di trina* glass blown by Venetian master craftsmen to resemble rock crystal, chalcedony, or delicate lace, ranked with the most precious objects owned by such ardent Renaissance collectors as Isabella d'Este, Henry VIII, and the archduke Ferdinand II of Innsbruck. The Spanish ambassador to Venice re-



DOROTHEA ZWICKER

ABOVE: Goblet, circa 1600; 9" high. This rare partially iced goblet was formed when hot glass was plunged into water, causing cracks, called *craquelure*, to appear. Heide Huebner Kunsthandel, Würzburg, West Germany.

OPPOSITE: Vase, circa 1680; 8" high. Capturing the exuberance and fantasy of the Baroque spirit, a vase of clear glass is accented with double serpent handles and an expressive mask. Sheppard & Cooper Ltd., London.

cords countless urgent messages from Philip II requesting Venetian wineglasses, yet notes only the briefest inquiries regarding the paintings Philip had commissioned from Titian. One Elizabethan writer observes this same

zeal in England, lamenting the fact that the gentry of his country had come to exhibit a positive "loathing" for goblets of gold and silver, favoring instead only the expensive and fragile wares of Venice. This concern for the impractical fragility of Venetian glass is understandable. In 1591, at the marriage feast of the prince of Mantua, the guests broke their fine Venetian goblets as a "sign of great joy"—an extravagant custom all too common among the wellborn of Europe. As objects of esteem, the glass creations of Venice also appeared prominently in the works of Tintoretto, Veronese and Caravaggio.

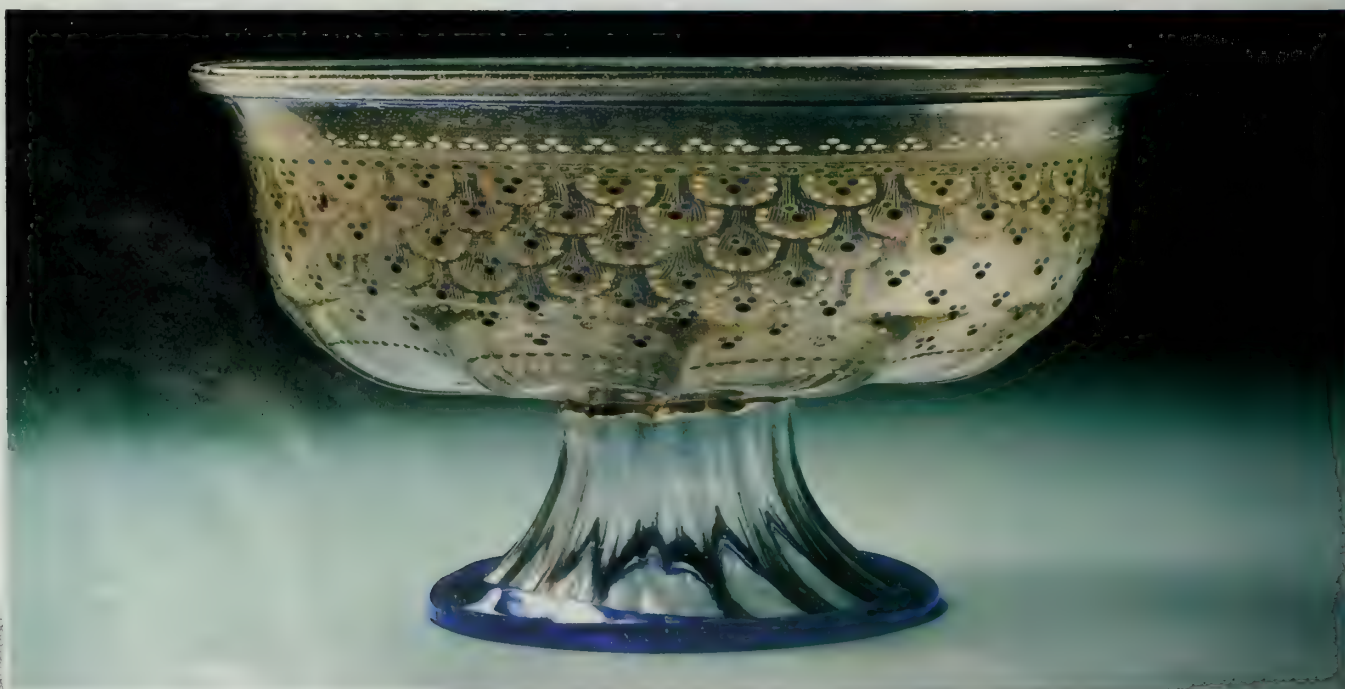
The Venetians were enterprising businessmen, above all, and they hardly let the international infatuation for their glassware go unexploited. One early English traveler was astounded at the degree to which Venetian merchants had "taken the measure of every nation's belly and humor—for the high Dutch, they have high glasses, and for the Italians, glasses almost as large and flat as silver plates." This was not all, for even while sending brilliantly enameled armorial crystal to Bavaria, the Venetians supplied the mosques of Cairo with ceremonial lamps and the *Galerie des Glaces* at Versailles with its magnificent but ruinously expensive mirrors. As tastes changed, the Venetians devised new temptations. Opal, lapis and aventurine goblets were given their sparkle by antler ash or gold dust. Other offerings were enameled with winged putti, dragons, or portraits after Carpaccio.

All such inventions pale, however, compared with the exquisite

OPPOSITE: Goblet, second half of 16th century; 6" high. Complexly designed, this goblet was fashioned with a technique called a *facete con retortoli a fil*, "in stripes with twists of thread." P. & D. Colnaghi & Co. Ltd., London. RIGHT: *Chemist's Glass*, 1600; 3½" high. *Latticinio*, an opaque milk glass, was developed especially for the decoration of clear glass, as shown in this refined example. Henrich Kunsthandel, Munich. BELOW: *Bowl*, circa 1500; 10¾" in diameter. Inspired by the artistic ideals of the Italian Renaissance, an early bowl bears colored enamel dots laid in a scale pattern. Subtle gilding adds to the ornamentation. Rainer Zeitz Ltd., London.



RUDOLF HARTIL



BARBARA HARTIL



Varieties of glass blown by Venetian craftsmen ranked with the most precious objects owned by Renaissance collectors.



free-blown crystal vessels that are perhaps the greatest achievement of Venetian glassblowers. Thin, understated, elegant, these triumphs of classical grace and proportion contrast with the extravagant Baroque fantasies that followed. Elaborate glass *surtouts de table* featuring miniature gardens or trellised baskets with glass fruit became necessary ornaments for court banquets. Drinking glasses, too, became more elaborate. René François, chaplain to Louis XIII, was known to complain that the increasingly fanciful creations of Venice were forcing members of the court to drink their wine from "ships, gondolas, pyramids, birds, whales, lions and every sort of edible and inedible beast."

ABOVE LEFT: *Plate*, 1600; 7" in diameter. This *laticinio* footed plate was created by crossing and interlacing strips of opaque and clear glass to form swirling patterns. Henrich Kunsthandel, Munich. ABOVE RIGHT: Left, *Lidded Bottle*, circa 16th century; 5¾" high. J. G. Laue Antiquitäten, Munich. Right, *Lidded Cup*, circa 1625; 5½" high. Henrich Kunsthandel, Munich. OPPOSITE: *Goblet*, early 17th century; 5½" high. The famed Venetian *cristallo*, a colorless transparent glass, was fashioned into this delicate goblet with thistle-shaped bowl on a hollow-blown stem. P. & D. Colnaghi & Co., Ltd., London.

The great beauty and value of Venetian glass made its secrets irresistible to foreign monarchs. It was as much for this reason as for the danger of fire, that, as early as 1292, the Grand Council of the Venetian Republic restricted glass furnaces to the

nearby and easily surveyed island of Murano. Severe penalties, extending even to death, were exacted against glassmakers who attempted to steal off to the courts of foreign princes. Yet, the status of master glassblower was not without its privileges. Having brought their art to its fullest and most exalted expression, and carried the celebrity of their capital farther even than her fleets of merchant galleys, the glass workers of Venice were given the highest honor a grateful state could bestow. They were declared "the glory and ornament" of *La Serenissima* — "the serene republic" — one of the most beautiful cities mankind has yet to know. □

—John A. Cuadrado



Wildercliff

A Federal House in the Hudson Valley

INTERIOR DESIGN BY HARRISON CULTRA
PHOTOGRAPHY BY JAIME ARDILES-ARCE



ABOVE: From a veranda shaded by wisteria, the Hudson River Valley and the Catskill Mountains beyond panoramically embrace the house of television writer Sam Hall and his wife, actress Grayson Hall, for whom Harrison Cultra designed the interiors. RIGHT: Named Wildercliff, the Federal house dates from 1799. As Mr. Cultra explains, "Everything was done with the idea of creating a design that belonged logically not just to the house, but also to this part of the world, which is exceptionally rich in both architectural and social history."

AN INTERIOR DESIGNER with an unmistakable signature, Harrison Cultra is known for dramatic rooms that are boldly colored and purposely a bit out of period, not quite "correct." He says, "I think it's crucial for a room to have an organic, spontaneous look. We want to create at least the illusion of continuity. The idea is that the owner might have inherited a few pieces to start with, then bought his or her own things over the years, and seasoned the whole mix with gifts from friends, and perhaps a few stray, uninvited objects, the sort of

things that inevitably accrue to interesting people. All this helps give the space an unpremeditated look."

A Hudson Valley house recently renovated by the designer perfectly exemplifies the Cultra philosophy. The owners are Sam Hall, a television writer, and his wife, actress Grayson Hall. "It all began when I told Harrison that I thought his house was the most extraordinary thing I'd ever seen, and that I wanted something just like it," says Mrs. Hall, "which was a lot easier said than done. Of course, we ended up with a different











PRECEDING PAGES: Mr. Cultra's design for the Living Room is unified by Federal-style draperies from Stroheim & Romann, a Gothick cornice, and Brunswick & Fils wallpaper and chintz fabric. Drapery fringe from Rose Cumming; carpets, Patterson, Flynn & Martin. ABOVE: Living Room prints are from a *Tulipomania* series by Rory McEwen. Old World Weavers velvet covers the fauteuil; armchair upholstery from Cowtan & Tout. RIGHT: An American Empire Dining Room table is set with Baccarat crystal. Tiffany sterling candlesticks adorn the Empire console. Durrie rug from Rosecore Carpets; drapery bindings from Westgate Fabrics.

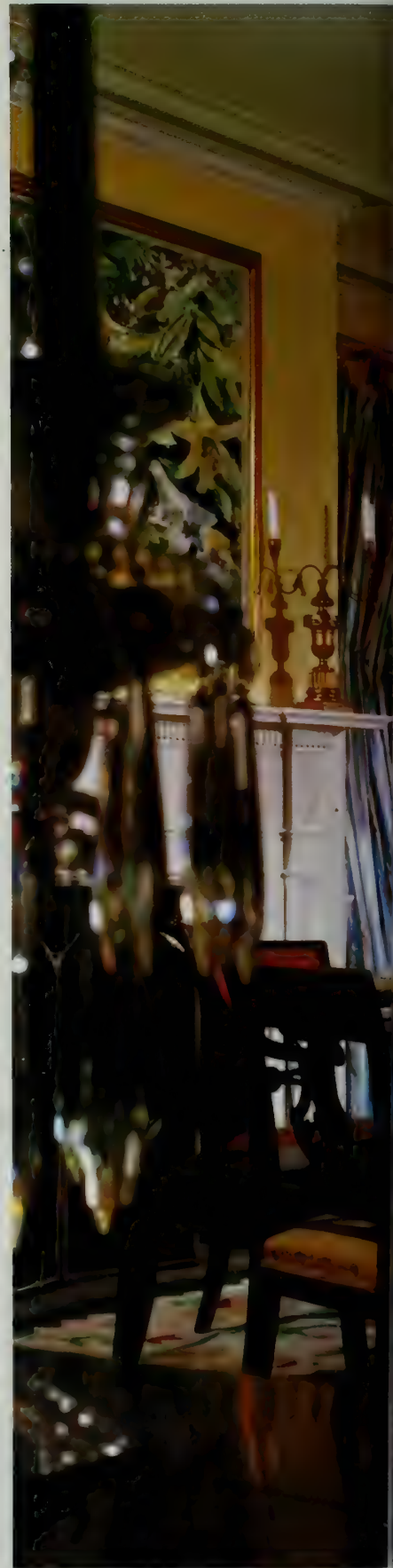
sort of house, but one with the same kind of richness and complexity I so enjoyed at Harrison's."

Wildercliff is a Federal house, dating from 1799, beautifully sited with all the regard for location and view that so distinguished the eighteenth century. The interior, however, was another matter. "When we first saw it," Mrs. Hall says, "the house had been available for some time, primarily because the rooms themselves were not exceptionally interesting. The living room, in particular, had a difficult shape, and most people find it hard to imagine what can be done with problem rooms. So what might otherwise have been snapped up was just sitting there, waiting for us."

From Mr. Cultra's point of view, the problems were clearly defined. He wanted to restore a sense of architectural integrity to the shell of the

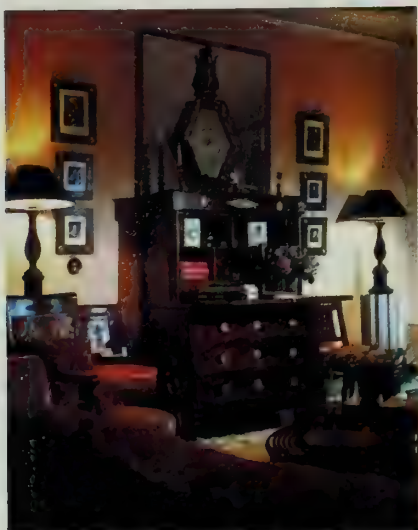
old interior, and to deal with the psychological mood of the house by achieving the right balance of colors for the walls. Perhaps most important, he used Mr. and Mrs. Hall's existing furniture as the nucleus for his own view of the past as an ongoing flow of time. "There were no real documents that could give us any idea of the interior, so I invented—in keeping with the general style. For example, I designed a Gothick cornice for the living room that might have been added at some point in the nineteenth century. I blocked up a door here, stripped and painted a floor there. Everything was done with the sole idea of creating a design that belonged logically not just to the house, but also to this part of the world, which is exceptionally rich in both architectural and social history."

The result is a finely balanced set of





"Houses are more or less the realization of childhood dreams."



ABOVE: Assorted antique objects in the Sitting Room include American historical engravings, a late French Empire-style *secrètaire* and, above it, a Directoire barometer. RIGHT: A French Empire gilt-bronze clock rests on the Sitting Room marble mantel, original with the house. The mahogany and bronze mirror is French Empire style. Around this nucleus of cherished antiques the designer has preserved the past and created a cozy, contemporary setting.

rooms at once quietly formal, almost urban in spirit, yet breathing an atmosphere of peaceful remove from the great world. "I think the key here is the furniture. Luckily, Sam and Grayson had always been interested in collecting American Empire and Biedermeier pieces. To these we carefully added such elements as rather grand and wonderful drapery treatments, and informal fabrics on some of the furniture. This is really the way I prefer to work. With lots of promising raw material, civilized clients and—architecture! Decoration *has* to be architectural, in my opinion, because once you have that strong framework, you can relax and let









OPPOSITE: Cheerful colors animate the Master Bedroom. Draperies from Clarence House mirror the same chintz covering the chair in front of the 19th-century brass fireplace fender. The stool is covered with Schumacher checked fabric. Chairs flanking the table are upholstered in Lee Jofa cotton matelassé. Behind the table: a French Directoire three-panel decoupage screen. The painting of Yosemite is an American primitive, after Hill. ABOVE: Old ash and locust trees frame a view of the pool and bath house. Nearby, a small, formal garden has been established.

yourself go a bit. But only in moderation," he adds, "because if my first concern begins with an *A*, the next starts with *M*—maintenance. I'm a fanatic about this, as my clients know. If you create a private universe, it has to be governed by rules to ensure its staying that way. It helps if the owners are also creative.

"It's really a question of knowing how to live—or wanting to live in a certain way, in the first place. So when I use a word like *maintenance*, I'm really saying it is necessary to have a certain attitude about life in the late twentieth century, in order to

be interested in my work. Once that community of interest is established between myself and the client, things are usually remarkably smooth," says the designer, and by all accounts, Wildercliff seems to have been an enjoyably close collaboration. Sam Hall observes, "I think the mystique inherent in most houses is that they are more or less the realization of childhood dreams. We all long for the sanctuary, where we can retreat from reality and create a magic world of our own. This house is, for us, the embodiment of that impulse."

Certainly an unusual alchemy

seems to be the basis for this successful realization of dreams and pragmatism. The house, its concisely detailed interiors outlined in the soft Hudson Valley light, projects the precision and elegance of Mr. Cultra's work, as well as a sense of unrehearsed, spontaneous living—one definition of a happy life. From this harmony is struck the tone of the entire house. More than the designer's personal stamp, this creation speaks of a historic house dealt with affectionately and sympathetically, and of the lively interest of Sam and Grayson Hall. □

—Peter Carlsen



Architecture: Thomas H. Beeby

PHOTOGRAPHY BY NORMAN MCGRATH

THE BAHAMIAN RETREAT recently completed by Chicago architect Thomas H. Beeby of Hammond, Beeby and Babka reads, at a distance, as a solitary splash of pink in a tropical landscape. Approached by a winding trail, the tower—the only part of the house visible across the lush vegetation—signals a seaside dwelling within an unsubdued natural environment.

Viewed closely, the entire house on this extraordinary site on a Harbour Island coral reef continues the dramatic interplay between nature and man-made forms, first suggested by the tower. In the architect's words, "This place seems a perfect location to combine the fantasy elements implicit in a home in the islands with a very intense application of modern architecture. The result is a house that is romantic, yet works completely. For the homeowners, residents of Chicago, the architect has designed a

personal but complex house where architecture counterbalances the elements of jungle and ocean.

Control is immediately established by the semicircular forecourt. Two gently curving pink walls—eight feet tall—wrap around and define a small area cleared of foliage. This approach to the house retains the natural landscaping of existing coconut palms.

These details allow the entrance to provide a necessary transition between the jungle and what lies behind the walls of the house. "Because of the density of the jungle," Mr. Beeby explains, "there is no sense of the ocean until you have entered the house. In this sense, the dwelling becomes an active intermediary between the land and the water."

This use of architecture as a transitional passage from one aspect of nature to another gives the house a dramatic quality, announced by a

small loggia ordered by Tuscan columns set on pink and white ceramic tiles. However, the architect's incorporation of vernacular or traditional forms—indigenous island colors, built-up stucco detailing and a simplified Georgian style—also tempers such an imposing site with an "ethereal quality." Although Mr. Beeby's architecture is never willfully shocking, it is characteristically innovative in quite logical and controlled ways. For instance, once the house is entered through a vaulted hall, it is evident that the traditional center domed space, suggested from the outside by the roof treatment, is playfully discouraged inside. Right on

Chicago architect Thomas H. Beeby created a dramatic seaside house in the Bahamas with contrasting facades. Because of the formal classical imagery on the entrance side, above, the transition to a relaxed house with friendly French doors, perched on a coral reef, opposite, is quite unexpected.



RIGHT: A private garden off one of the bedrooms is enclosed behind the semicircular forecourt. BELOW: One of two decks that flank the octagonal living room "allows life beyond the house," the architect explains. OPPOSITE: A concrete chimney acts as a central column for the octagonal space in the Living Room. CLERESTORY windows admit ocean breezes. OPPOSITE BELOW: An atmospheric drawing by Thomas Beeby is executed in a controlled fashion, yet is embellished with his interpretation of the natural surroundings of the Bahamas. FOLLOWING PAGES: A modern manipulation of classical architectural forms is combined with vernacular elements of the island.



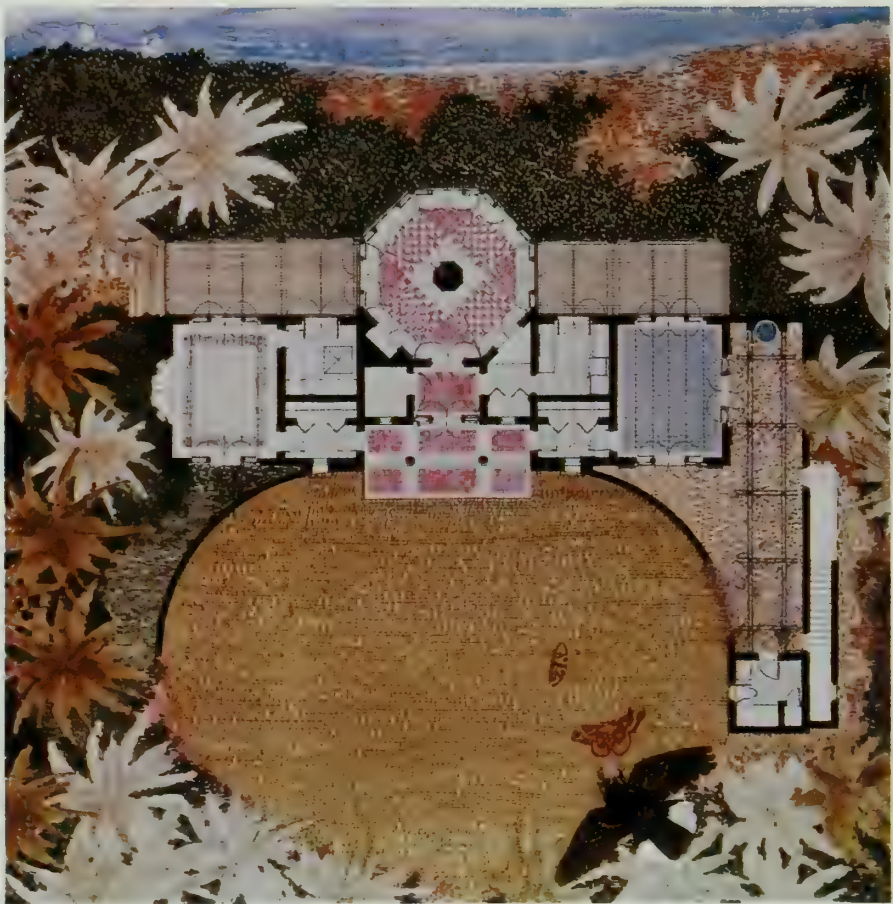
axis, at dead center of the vaulted entrance is not the expected Palladian hall, but rather, an octagonal room with a large central column.

The architect explains his motives. "A modern manipulation of classic architectural expectations seems especially consistent on an island first settled by Tories after the American Revolutionary War. The classical domed space represented man in a controlled world, where architectural form complemented a shared view of the universe as knowable and ordered. Today, this oneness of form and idea is not possible."

And so the octagonal living room of the house begins an active dialogue, in purely architectural language, between the idealized forms of the past and their modern counterparts. The living room ceiling is a collapsed dome that fits neatly atop the center column. When illuminated, the ceiling becomes a romantic canopy that recalls the palms outside. Thus, the occupied center of the room acts as an organizational hub around which lightly scaled furniture is grouped. The illusion of the outdoors is further maintained by the color of the room and by the same pink and white tile used in the flooring of the entrance loggia outside. The interpenetration of outside and inside is also suggested by the living room's centrifugal organization.

"I wanted to respond," says the architect, "to the clients' desire for protection, without an unnecessary separation from the life beyond the house. In this way, architecture can infer a space well beyond what it builds and shapes." The two symmetrical decks extending from either side of the living room, and connecting to the bedrooms, function precisely this way. Delineated only by posts and beams, they are designed as "fragments" of full rooms that soften the tropical light with intriguing patterns of shade. In addition, these right-angled constructions are a passive series of frames through which the ocean and the jungle appear as

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Ocean Vantage

Contemporary Residence on a La Jolla Bluff

INTERIOR DESIGN BY WILLIAM GAYLORD, ASID
PHOTOGRAPHY BY RUSSELL MACMASTERS

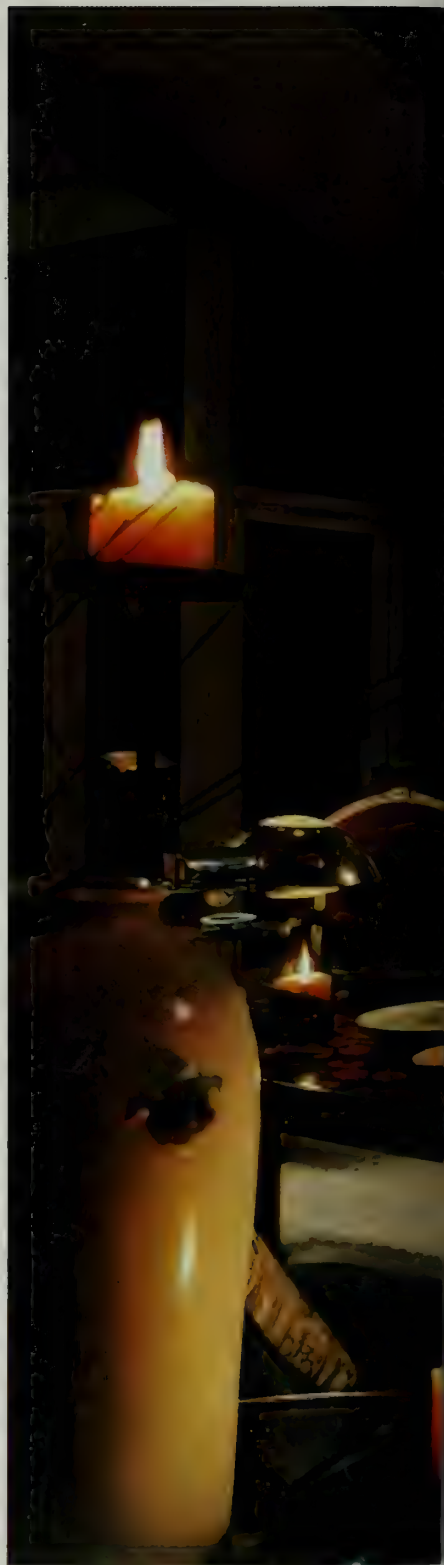
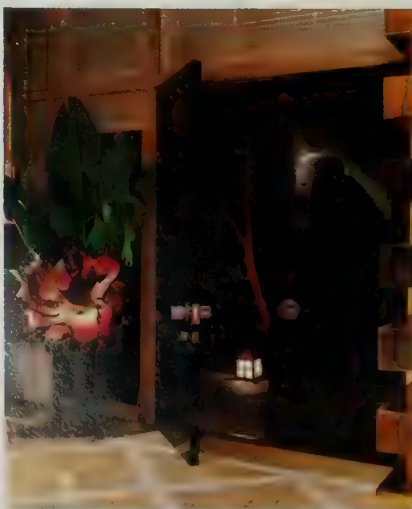
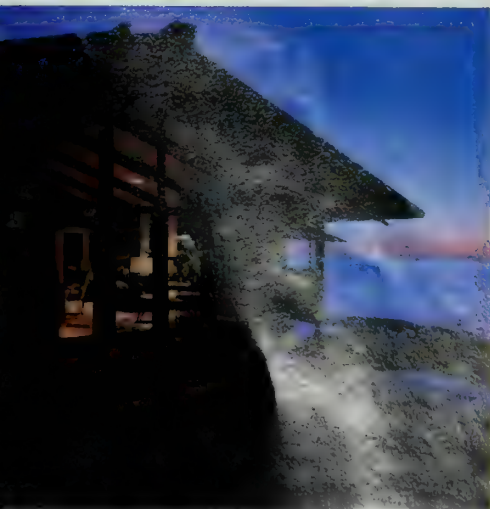
ON A CLIFF TOP in La Jolla stands what was once an ordinary beach house. Today, after two years of major renovation, it is a handsome residence, solitary and dramatic. "It would have been much faster to knock the house down and build a new one," explains interior designer William Gaylord, who oversaw the project from conception to completion, "but the owners decided to remodel the house slowly, section by section.

"We specialize in interior architecture," the designer says of his San Francisco-based firm, "and for the last three years we have employed our own architects, instead of consulting with outside companies. However, because my projects are scattered throughout the world, and I can't oversee each one continuously, at each location I work with a local architect who oversees and adapts our

plans. For this particular home, my firm created the original conceptual remodeling and space plan."

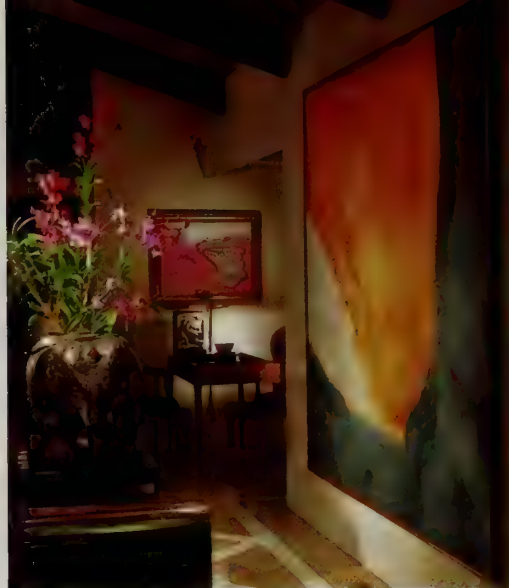
Central to the renovation is an emphasis on the shoreline panorama. Mr. Gaylord eliminated the fireplace from an east-facing wall of the living room and designed a sleek double-vented hearth on the ocean side, changing the focus to a generous view of the coast. A new dressing-room wing extends even farther onto the point of land, with a glass-enclosed bath overlooking the jagged rocks and the western horizon.

The interior of the house is a reflection of the couple's interests, encompassing an array of contemporary art and furnishings, and Oriental and European antiques. "Although she was born in China, there was a great deal of Oriental art that she was not familiar with. I enjoyed sharing





A home in La Jolla, California, renovated and designed by William Gaylord, enjoys a superb panorama of the Pacific. OPPOSITE LEFT: The house sparkles above the sea at night. OPPOSITE RIGHT: In the Entrance Hall, a Thai stone head is reflected in a door glistening with forty coats of lacquer. Donald Judd's sculpture of a group of boxes is at right. ABOVE: A double-vented fireplace, in steel covered with travertine, dominates the glass-enclosed Living Room; the mantel supports a Thai bronze Buddha head, separated from the rest of the statue when it was toppled during a volcanic eruption. A sculpted cotton rug repeats the tones of the oak and travertine flooring, and upholstered chairs are covered in S. Harris mohair velvet and trimmed with silk cording. A Chinese altar table holds candles and other objects.



TOP LEFT, TOP RIGHT, ABOVE: Oriental objects artfully displayed in the Living Room include an ornately carved teak model of an 18th-century Japanese temple presented to the emperor of Japan, and a Sino-Tibetan elephant, both from Rose Cumming. A pair of chairs signed *Jacob* stand on either side of an 18th-century trictrac table. Above the 6th-century Roman plaque is Milton Avery's *Pink Dunes*. The large painting by Helen Frankenthaler is titled *Glow*. On a pedestal behind the Steinway piano is a glazed ceramic figure of a Chinese official. OPPOSITE: An interesting blend of styles imparts a cosmopolitan spirit to the Dining Room, where Sheraton-style Regency chairs surround contemporary dining tables of Mr. Gaylord's own design. Atop the Chinese cabinet is an 18th-century covered jar with a metal collar; visible through the doorway is one of a pair of Ming polychrome figures. Painting by Milton Avery.







LEFT AND ABOVE: The Master Bedroom is a study in serenity; a Roman torso stands poised against the oceanscape. The absence of draperies permits a sweeping view of the ocean lapping at the rocky coastline. Textured carpeting from France is wool and jute; pillows on the camel's hair bedspread are covered with antique Japanese fabrics. The base of the bedside table is attached to the floor; the upper portion moves in all directions and contains a bed tray that flips out. An Oriental table near the foot of the bed holds a selection of reading material.

The home
is a blend of his
love of contemporary
art and her love of
things Oriental.

my knowledge with her," William Gaylord explains. "The home is a blend of his love of contemporary art and her love of things Oriental." On the fireplace mantel in the living room, for example, rests a gracefully extended hand of a fifth-century Thai Buddha. It was separated from the statue during a volcanic eruption and still retains traces of volcanic ash. Another unusual object is an eighteenth-century miniature of a Japanese shrine. It was originally presented to the emperor of Japan as a model for a proposed temple in the city of Kyoto. Impressed by the miniature, the emperor built the full-scale temple, which still stands today.

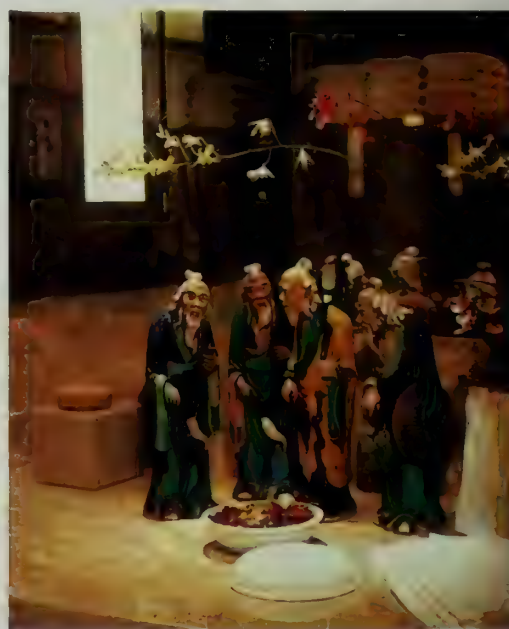
"Though he didn't know very much about art when we first met," Mr. Gaylord says of the resident, "he has become very knowledgeable. In fact, by the end of the project he had a greater knowledge of modern art than I. The three of us traveled to New York City quite often to visit galleries; and he read all the beautiful art

books I gave him. Their art collection now includes works by Frank Stella, Milton Avery, Helen Frankenthaler and Donald Judd, and, in contrast, some ancient Roman sculpture." The designer's careful placement of art heightens the impact of each piece.

Mr. Gaylord and the owners also share a fascination with, and an understanding of, the latest advancements in electronic systems and gadgetry. In the living room, for example, artworks are protected from intense sunlight by an automatic system that controls exterior light-deflective screens; and window panels pivot with temperature changes.

Such technological conveniences are concealed throughout the house. The decorative compositions that do greet the eye are geared to the residents' personal appreciation of art and antiques. The result is a special kind of comfort that is intrinsic to living with, and being part of, the ever-changing moods of ocean and sky. □

—Cameron Curtis McKinley



ABOVE LEFT: Vivid hues of Jean Dubuffet's painting punctuate the quiet of the Master Bedroom. ABOVE RIGHT: Four bisque and glazed ceramic Chinese sages confer around a potpourri on a marble counter in a Bath. OPPOSITE: A shimmering pool lined with tinted glass tiles provides a dramatic setting that can be enjoyed by family and friends from the vantage point of the dining room. French doors open to a continuous flow of teak decking that surrounds the entire house as well as the pool. Adding to the inviting atmosphere are graceful foliage and colorful plantings. Cushioned chaise longues from Casa Bella offer poolside comfort.



ARCHITECTURAL DIGEST VISITS: Al Hirschfeld

PHOTOGRAPHY BY JOSEPH STANDART



"THIS HOUSE WAS BUILT by a Victorian beer baron, to be near the breweries that were once in this area. During Prohibition it fell into disrepute, and by the time I saw the place it was an abandoned rooming house. Why did I buy it? The exterior has a relief of a man with a long, flowing beard. That decided me!" An apt choice by the blithe-spirited Al Hirschfeld!

whose wryly comic drawings capturing the genial lunacies of the New York stage continue to entertain many thousands of readers and playgoers. For well over fifty years he has delivered two satirical portraits every week to the *New York Times*, making him America's longest-running theatrical attraction.

In 1948 Hirschfeld and his wife,

TOP: Al Hirschfeld, the undisputed dean of theater caricature, says he is "not obliged to retire." OPPOSITE: In his Manhattan town-house Living Room, a delightfully complex 20-foot-wide Hirschfeld drawing, circa 1950, silk-screened onto wallpaper, provides the backdrop for a Steinway piano laden with books of his drawings. The color photograph, circa 1948, shows the Hirschfelds and daughter Nina. ABOVE LEFT AND ABOVE: In the Living Room, mementos of trips include a Kabuki doll from Tokyo and a Buddha head from Thailand. The devil figure is Brazilian.





Hirschfeld's surroundings are redolent of personal memories and cherished theatrical associations.



actress Dolly Haas, with their three-year-old daughter Nina, who became famous almost from the moment of her birth, because her exultant father started hiding her name in the sleeves, hems, coiffures and other unlikely corners of his caricatures, moved into the four-story brick townhouse on the upper east side of Manhattan. A year of renovations had been necessary before the family could settle in, Hirschfeld recalls. "I

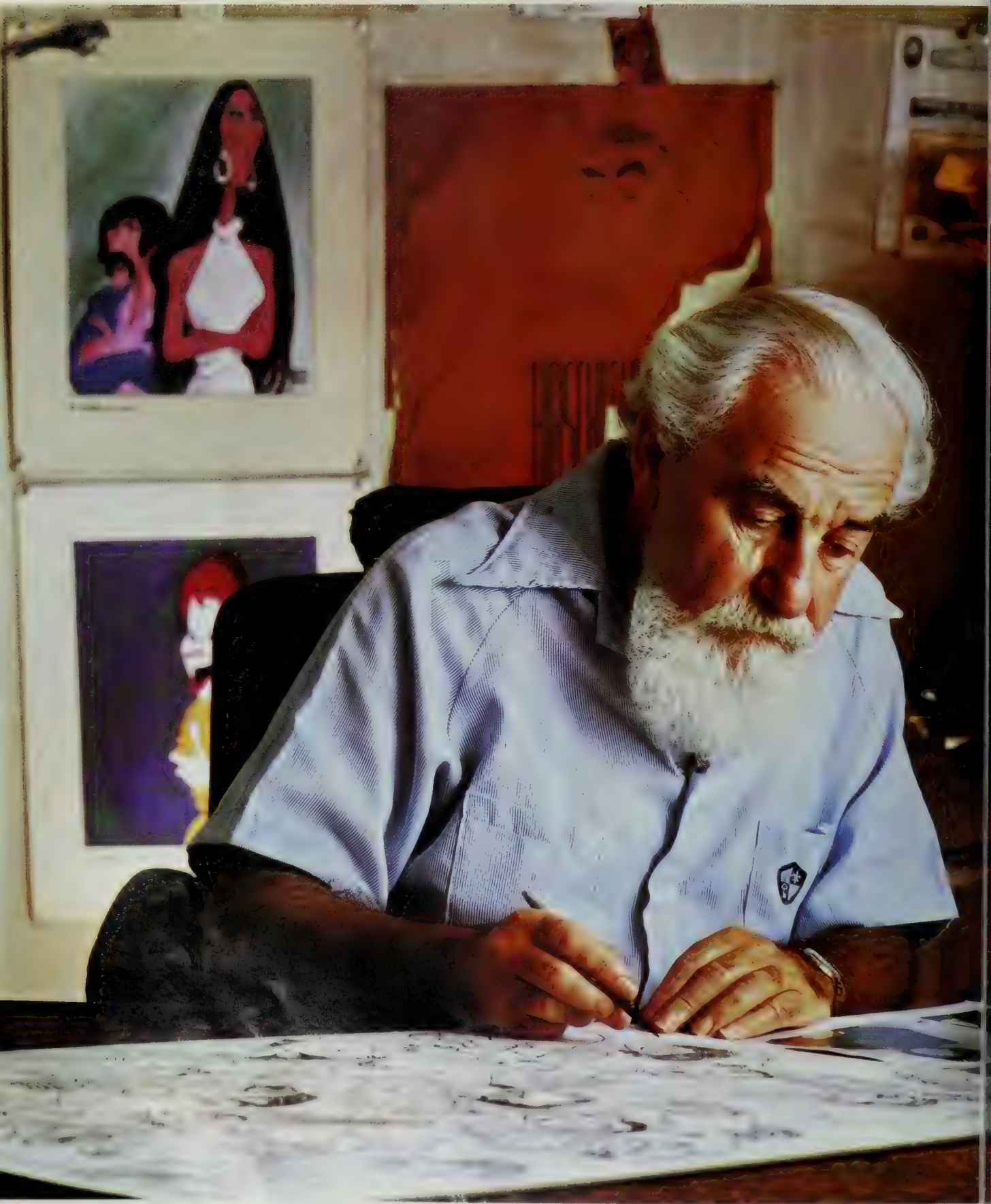
hired a contractor and told him to gut everything but the staircase. Originally there were twenty-eight rooms in the house. Now there are nine."

Befitting Hirschfeld's position as an intimate reporter, archivist, and participant in theater history, his surroundings are redolent of personal memories and cherished professional associations. No furnishings or decorations were bought with any purposeful regard to a set period, style or nationality. Rather, housewares, mementos and works of art tended to be acquired spontaneously or accidentally. Many of the Hirschfelds' most intriguing possessions are gifts from colleagues and admirers; for example, the ten-foot-high Haitian drum that

author and raconteur Alexander King slyly dispatched to their address without a syllable of warning. The house, outfitted predominantly in warm colors and overstuffed furniture, has taken on the aura of a well-worn album of holidays, travels, friendships, surprises and hospitality. Visitors return there eagerly, knowing they will bask in the glow of reflected good times.

Comfort and conviviality were what Hirschfeld demanded, and he willingly altered his initial design, to attain them. "We wanted a *gemütlich* atmosphere, one that made good talk easy," he says. "The living room originally took up the entire second floor. It was fifty feet long and twenty feet

OPPOSITE: Tiles reproducing Hirschfeld's caricatures surround the Library fireplace. ABOVE: Clockwise from top left, tiles depict Fred Allen, Ed Wynn, Jimmy Durante and June Havoc. ABOVE RIGHT: For their Dining Room table, Al and Dolly Hirschfeld have collected Lunéville faience plates and Viennese antique embroidered flowers.





wide—much too big for conversation. So I split the space in two by installing a glass case as a room divider. That gave me a small library and another place to put my sculpture." Now guests move easily between plump sofas encircling the hearth and a gleaming piano upstaged by an irresistible Hirschfeld mural of celebrities, which cannot help but encourage sociability.

The fireplace in the library is given a similarly personal touch by a colorful frieze of tiles imprinted with Hirschfeld caricatures. But their author was not Hirschfeld. While on a walk through Greenwich Village,

Hirschfeld accidentally discovered a young man turning out the tiles. After confronting the plagiarist and informing him that all the drawings were copyrighted, Hirschfeld let the shamefaced culprit off with a request for copies of all future editions. Soon the tiles began to pile up; affixing them to the fireplace was a happy improvisation.

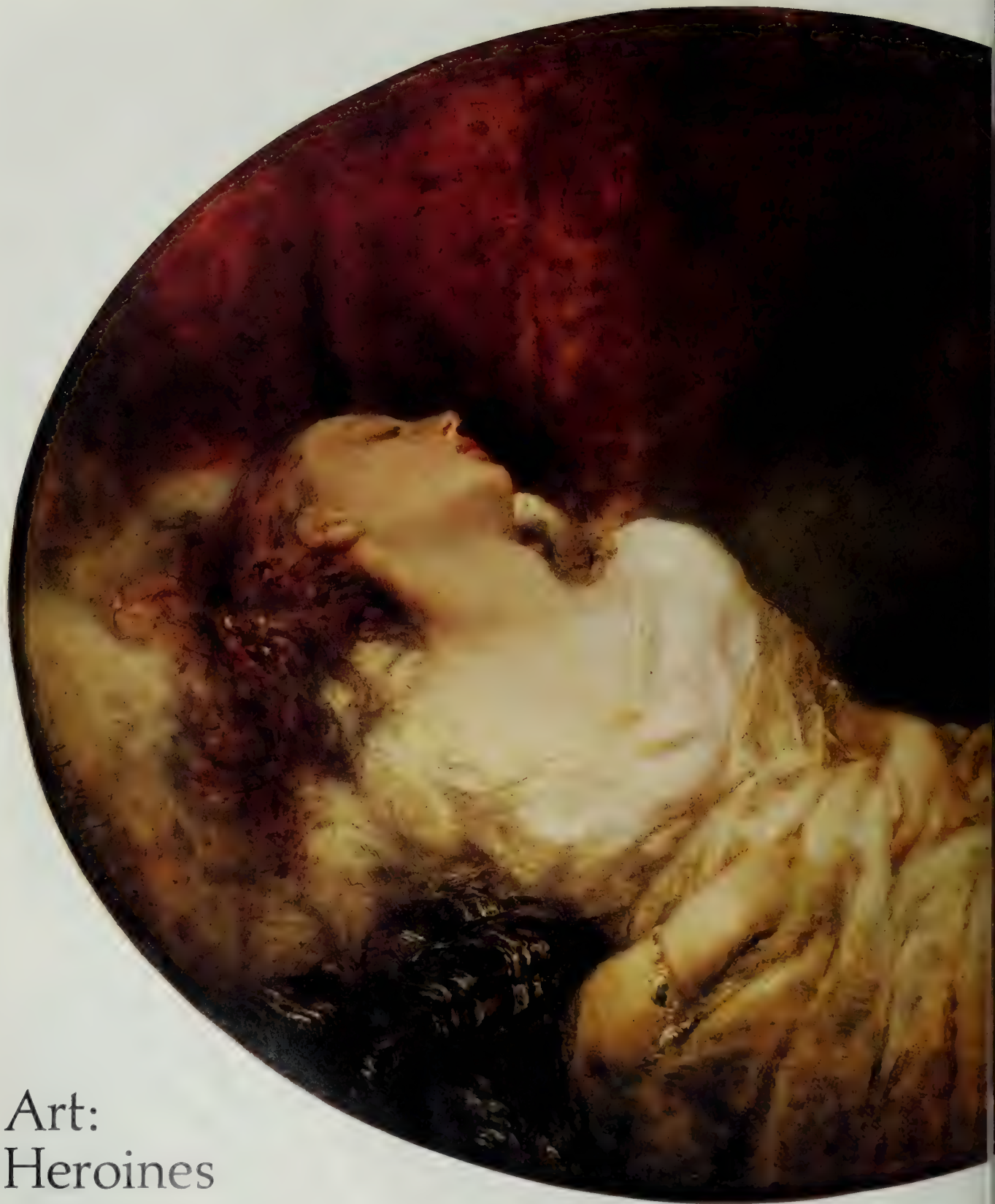
Hirschfeld's work also ornaments stairwells, dining room, and master bedroom, but the places of honor are given to his collection of sculpture and artifacts from Polynesia, South America, Asia and Africa. Most of the Indonesian carvings were acquired on a 1931 trip to Bali. The land, the people, the art and the climate so enchanted him that he wound up staying a year and departing with thirty-eight cases of keepsakes. "On Bali all the natives sculpted or drew

or somehow expressed themselves with their hands," Hirschfeld recalls. "It was part of their culture. I traded my drawings for their sculpture." Balinese sculpture especially appealed to him because it embodied the adroitness and simplicity he strives for in his own art.

Hirschfeld's studio, a large, cluttered, brightly lighted rectangle on the top floor of the house, defines the contours of his creative life. "I spend most of my time here," he says. "I just visit downstairs." Rows of drawings stacked along the perimeter of the room confirm this statement. The scarred desk and tables, the ancient sofa, the boxes covered with a scrim of friendly dust, and the yellowed photographs signal an extraordinary measure of artistic accomplishment as much as the passage of time.

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Hirschfeld has worked in his top-floor studio for nearly thirty-five years. "I just visit downstairs," he says. OPPOSITE: The artist works on a *New York Times* assignment. ABOVE: Finished drawings are stacked below a bulletin board filled with memorabilia.



Art: Heroines in Literature

Striking Portrayals Illuminate Celebrated Writings of the Past

Angelica and Medoro



Ophelia

ABOVE: *Ophelia*, Alfred Woolmer, circa 1860. Oil on canvas; 8" x 12". Woolmer augments an emotive pose with soft light to portray this tragic Shakespearean heroine. Bury Street Gallery, London. ABOVE RIGHT: *Angelica and Medoro*, Jean-Joseph-Antoine Ansiaux, 1810. Oil on canvas; 93" x 71¼". From an epic Italian poem, the princess of Cathay and her lover are depicted in the style of the Neo-Classics. Wildenstein & Co., Inc., New York.

HEROINES IN LITERATURE, and their triumphs, tragedies and romances, have intrigued generations of readers and invited imaginative depiction by artists. Even Queen Victoria, as a young girl, often used her artistic talents to chronicle her attendance at dramas with drawings of the heroines. Her sketch of Kate, heroine of *The Taming of the Shrew*, has intrinsic charm and mirrors the era that spawned it.

Artistic portrayal of literary heroines dips deeply into history. Medieval artists illuminated manuscripts with biblical heroines; Giotto, Lippi, and Raphael were among Renaissance artists who painted Mary, dominant heroine of Christian literature,

and Titian pleased patrons with his paintings of the heroines of Roman and Greek mythology.

These paintings by Titian and his contemporaries sometimes duplicate on canvas precise descriptions in text. Titian's *Worship of Venus*, with its flying and frolicking cherubs surrounding the statue of Venus, adheres closely to the revealing words of Greek philosopher Philostratus about the shrine of Aphrodite: "Here run straight rows of trees with space left free between them to walk in, and tender grass borders the paths, fit to be a couch for one to lie upon. On the ends of the branches apples golden and red and yellow invite the whole



swarm of Cupids to harvest them."

For centuries, Venus continued to be a literary subject of strong appeal to artists. Fabergé applied an eighteenth-century plaque of Venus, encircled by rose diamonds, to the lid of a gold snuffbox he created when Russia's Alexander III challenged him to rival the work of other leading goldsmiths. Alexander was so pleased with the box that he ordered it exhibited at the Winter Palace.

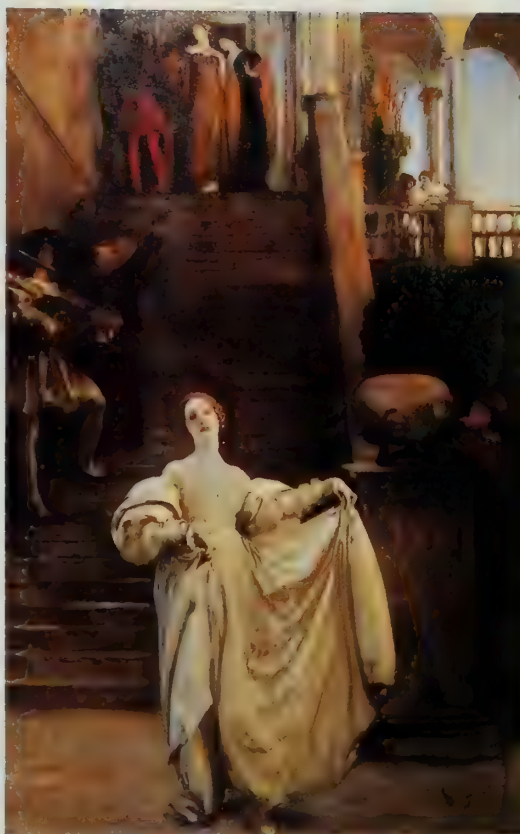
The alliance between art and literature flowered in the nineteenth century. Literature provided a rich quarry of new subjects, emotions, and attitudes to be expressed as an astonishingly close rapport developed between writers and readers. Victorians delighted in literary allusions to the occult, and warmly embraced Byron's Greek heroines, Scott's heroic damsels of Arthurian legendry, and "leading ladies" of fairyland. The Romantic painters welcomed this domain of the imagination, met at soirées, and collaborated with the literati.

Delacroix drew heavily on the works of literary men—Goethe, Dante, Burns, Scott. His version of the abduction of Rebecca delineates the passionate violence of this episode from *Ivanhoe*. Like other artists of his era, Delacroix painted such literary scenes to escape the reality and turmoil of Victorian years.

Romantic involvements of heroines evoked countless paintings. Turner, with a splendid series of colors caught between sunset and moonrise, pictorialized the myth of Hero waiting at her seaside palace for her nightly visit with Leander.

Pre-Raphaelite painters were committed to literature and brought the enchantment of intense coloring to renditions of heroines, as evidenced in Arthur Hughes's *April Love*, inspired by Tennyson's *The Miller's Daughter*. John Ruskin spoke of this painting as "exquisite in every way, lovely in colour, most subtle in the

Pandora



Beatrice

Slumbering Maiden



OPPOSITE: *Pandora*, Alexandre Cabanel, 1881. Oil on canvas; 40" x 28½". Renowned for his subtle use of chiaroscuro and veiled eroticism, Cabanel captures Pandora at the incisive moment of her curiosity over the ill-fated gift of the gods. Daniel B. Grossman, Inc./Fine Art, New York. TOP: *A Measure*, Edwin Abbey, 1904. Oil on canvas; 84¾" x 54½". Renaissance architecture and costumes create a backdrop for Shakespeare's piquant heroine Beatrice. She performs a droll song comparing marriage to a dance, or measure, in this scene from *Much Ado about Nothing*. Hirschl & Adler Galleries, Inc., New York. ABOVE: *A Fairy Tale, "all seemed to Sleep, the Timid Hare on Form"*—Scott, Arthur Wardle, circa 1895. Oil on canvas; 46" x 66". A maiden slumbers peacefully among forest animals. Mellowed hues and sensuous lines illustrate the romantic intensity perpetuated by the Pre-Raphaelites. Louise Whitford Gallery, London.





Beatrice

OPPOSITE: *Beatrice*, Charles Robert Leslie, circa 1850. Oil on canvas; 19" x 15". Leslie infused his genre paintings with a certain playfulness, as in this portrayal of the impish "Lady Tongue." Her mischievous face is silhouetted against the merging tones of her dress and the surrounding landscape. Jeremy Mass, London.

Esther

ABOVE: *Esther Fainting in Front of Ahasuerus*, Jean François de Troy, 1714. Oil on canvas; 32" x 40½". Esther pleads for her people in this scene from the Racine play *Esther*. Voluptuous form and expressive gestures emphasize the dramatist's absorption with feminine passion. Maurice Segoura Gallery, New York.

quivering expression of the lips, and sweetness of the tender face, shaken, like a leaf by winds upon its dew. . . ."

Some Americans made wealthy by nineteenth-century industrialization were sybarites who harvested art treasures—often paintings and sculpture of heroines from mythology and literature—to fill their Fifth Avenue mansions and summer palaces. When coal magnate Edward J. Berwind built *The Elms*, at Newport, he

placed a fountain of red marble supporting a statue of Diana, Roman heroine of the hunt, at the end of his lavish Venetian-style dining room.

Book illustrators have added immeasurably to the enjoyment found in reading, with varied versions of heroines—from Jane Eyre to Scarlett O'Hara. Poignant illustrations of Little Eva in Harriet Beecher Stowe's *Uncle Tom's Cabin* stirred readers on both sides of the Atlantic. From

France, George Sand wrote to Mrs. Stowe about her emotionally charged book, and said, "The people devour it, they cover it with tears."

In tandem, literature and art embody the spirit of an age. But the pageant of heroines of prose and poetry chosen by artists to reflect their work are arresting, visual reminders of the worlds they have journeyed and shared with countless readers. □

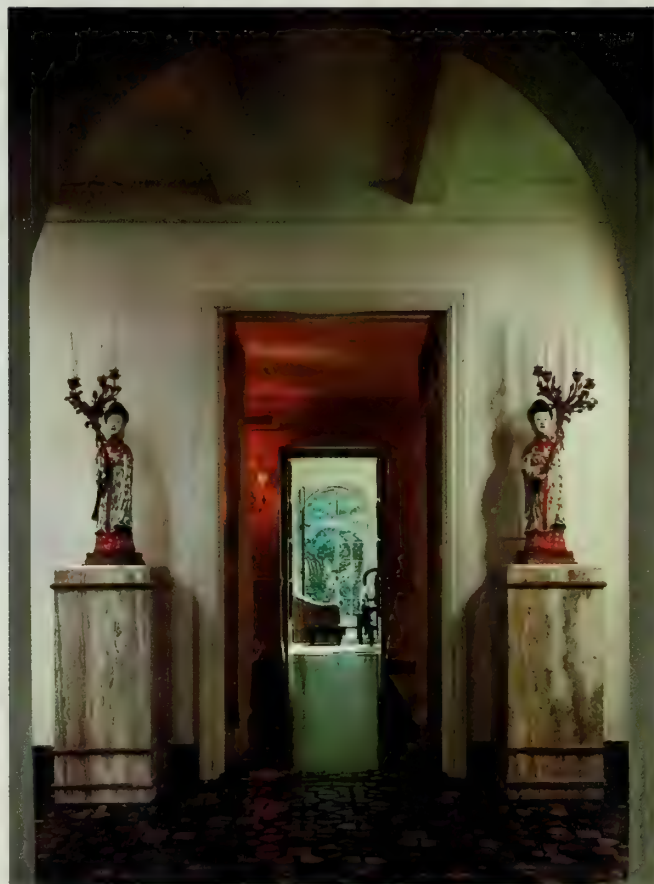
—Betty Rivera



Fashioning Space

Albert and Pearl Nipon's Home in Pennsylvania

INTERIOR DESIGN BY EDWARD ZAJAC AND RICHARD CALLAHAN
PHOTOGRAPHY BY JAIME ARDILES-ARCÓ



ABOVE: As designed by Edward Zajac and Richard Callahan for fashion designers Albert and Pearl Nipon, the interiors of the Norman-style house in the Philadelphia area provides a warm setting for varied artworks, many of them Oriental. ABOVE RIGHT: In the Entrance Hall, pristine walls are a foil to the original tiled floor, the colors of which are echoed in the table-drapery fabric from Old World Weavers. Above a Chinese table are a pair of Georgian brackets. RIGHT: Chinese porcelain figures transformed into candelabra flank an Entrance Hall doorway.



OBJECTS IN THE HOME OF Mr. and Mrs. Albert Nipon in the Philadelphia area have been so artfully arranged that there always seems something new to discover. "The excitement of seeing a room time and again and continually spotting new details is, after all, what makes a home more lasting," says New York designer Edward Zajac.

Mr. Zajac and his partner, Richard Callahan, have been

working with fashion designers Albert and Pearl Nipon for over thirteen years now. They all agree that while the skills involved in fashion design are far different from those of interior design, many of the same principles are at work.

"We are extremely sensitive to color, proportion and detail," Mrs. Nipon explains. "A well-designed room, like a beautiful dress, should have details that simply cannot be



ABOVE LEFT: Prominent in the Living Room is Mrs. Nipon's collection of Chinese underglaze blue porcelain. All fabrics are from Brunschwig & Fils. TOP: A pair of 18th-century Chinese lacquered chairs add further touches of orientalia in the living room. Between them: a Chippendale-style commode. Crystal lamps are from Marvin Alexander. ABOVE: In the Dining Room, a Regency mirror complements a Georgian mantel. The Chinese painted wallpaper is from Gracie and Sons; the Waterford crystal chandelier and wall lights, from Nesle.



appreciated in one quick glance. But fashion is an industry of seasonal change; interior design is not. The furniture, art and antiques we have chosen for our home are so much a part of us I expect they will last forever."

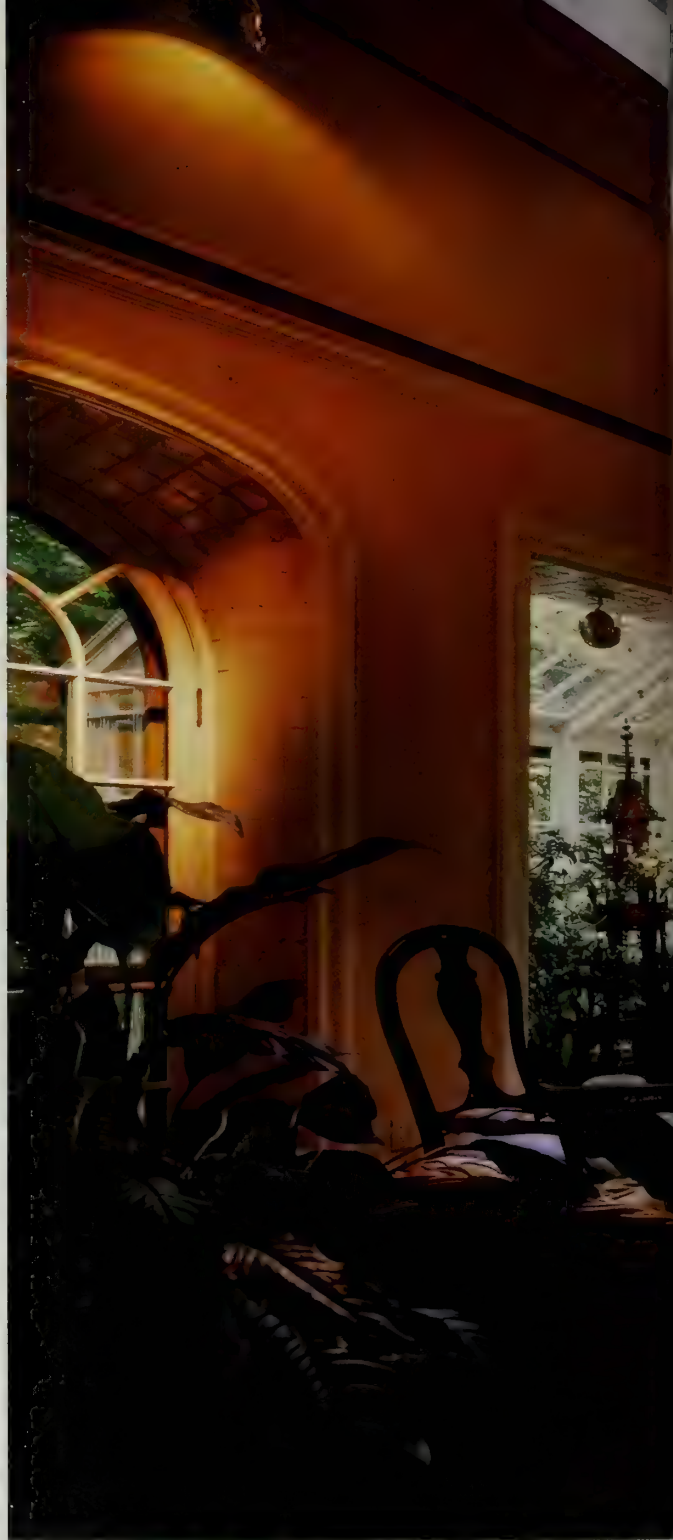
Although the 1920s Norman-style house, when the Nipons acquired it recently, was charming, with a beautiful setting, many of the rooms were small and dark. "The interior was quite broken up," Mr. Callahan recalls. "To add more space and open the house to the landscape, we began by making purely architectural changes." These included enlarging the kitchen and the master bedroom.

"While we enlivened the living room by refinishing the dark wood paneling with a pale *faux-bois*, something was still missing," Mr. Zajac recalls. "In our opinion, the house needed one more bright, open room."

The missing room, the designers felt, was a garden room, so they decided to create one, adjacent to the living room. A double-height space with rounded windows, skylights extending nearly the entire length of the room, and a deep bay window, the garden room provides expansive views of the outdoors. The overall effect is cheerful and inviting.

"Once the architectural work was under way, Richard and I flew to London to begin shopping for art and furniture," Mr. Zajac remembers. "After we had done our preliminary research the Nipons left for London."

"Shopping with Richard and Edward was an education," Mrs. Nipon says. "Perhaps the most valuable lesson I learned was how to recognize the best antiques. Now I can walk into a crowded gallery and spot them immediately."



Frequent traveling is not unusual for the Nipons, whose work takes them to all parts of the globe. To make their trips more interesting, the designers suggested they begin collecting Chinese porcelains. "I spend so much time in foreign countries, it's wonderful to always have something meaningful to look for," Mrs. Nipon says. "At first I began buying blue and white porcelain simply to decorate one



OPPOSITE AND ABOVE: Illuminated by a skylight and large windows providing expansive views of the outdoors, the Garden Room doubles as a library. It was created as an addition to the house, with entrances off the living room. A winding stairway leads to balcony and master bedroom. Pale colors enhance the sunny aura, with Stark's braid carpets echoing the walls and ceiling. Fauteuils upholstered in fabric from Quadrille. Zumsteg fabric covers the sofa. Rattan furniture from Wicker Works. Above the fireplace: a Chinese ancestor painting.



corner of my living room, but over the years, as my interest has grown, I have become quite a serious collector."

"We encourage all our clients to begin collections," Mr. Callahan explains. "In fact, it's fun to match the right object with just the right person. One of our clients is constantly searching for Staffordshire china, another collects Japanese wood-block prints. Since most people love to shop, and everyone seems to spend so much time traveling these days, collecting has become an ongoing treasure hunt."

As Mr. Zajac and Mr. Callahan watch their clients' collections take shape, they are particularly careful to provide surroundings that complement these objects. "Many people don't want to take the time or trouble to bother with details anymore," says Mr. Callahan, "but to me they make the objects in a room more interesting." This concern for appropriate detail was shared by the Nipons. "If you're not careful, remodeling an old house can often be more difficult than building a new one," Mrs. Nipon explains. "And remodeling and redecorating simultaneously can be nearly impossible. But assembling this home was pure pleasure."

"Every evening on my way home from work I would stop by to see the progress. One day, after everything was nearly finished, I looked up and knew something wasn't quite right. The previous owners had added a red asphalt tile roof, whereas the character and style of a Norman house really require a plain slate roof. So after all the interiors were finished, we changed the roof."

Now that the main house is to everyone's liking, the designers are at work on a gatehouse. They also entertain



plans for a pool pavilion that will include a racketball court.

"The Nipons are a very energetic couple," Mr. Callahan explains. "More than anything else, they wanted their home to combine amusement with comfort and beauty. As a result, this home is not only inviting, but personal, too. It's a place where having a good time comes naturally." □

—Carol Vogel



OPPOSITE: A Parliament clock and a late-19th-century lighting fixture imbue the Billiard Room with old-world charm, as do the Bielecky Brothers rattan chairs and the Clarence House wallpaper with leaf motif. Handpainted paper panels of floral design are from Louis Bowen. ABOVE: A Japanese folding screen accentuates the glowing tenor of the Master Bedroom, and a taste for traditional furnishings is revealed by the English Georgian bed from Florian Papp. Antique Chinese porcelain lamps further illustrate Mrs. Nipon's love of Oriental objects.



Gardens: At Westwick Cottage

A Trove of Foliage and Flowers

PHOTOGRAPHY BY DERRY MOORE



Gardening and flower arranging are equal passions for Sheila Macqueen, whose colorful 2½-acre gardens in Hertfordshire surround her 400-year-old Westwick Cottage. LEFT: Shrubbery makes a simple foil for a cloud of apple blossoms. ABOVE LEFT: A clematis with anemone-like flowers mingles with other vines about the front entrance. ABOVE RIGHT: Spanish bluebells, yellow wallflowers and honesty thrive in a mixed bed in front of the cottage.

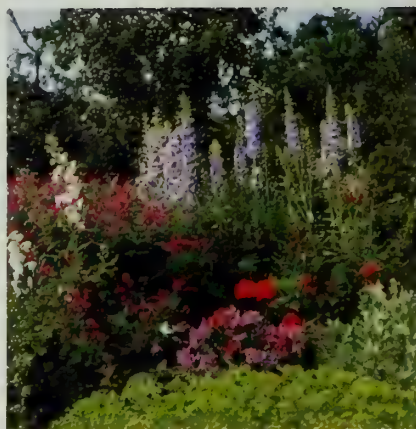
THE DOORS OF Sheila Macqueen's cottage in Hertfordshire are usually blocked with trays of seedlings on the way out and buckets of flowers on the way in. She is both a gardener and a flower arranger—in either order—and says, "The only difference is that the true gardener prefers to see things growing and would probably never cut anything. I find there's not much pleasure in that on a soggy night, but still, it's always a decision. I can dither for an entire afternoon, facing up to cutting something I've grown."

If visitors are coming to see the garden, Mrs. Macqueen is likely to leave things as they are; if she's working on one of her books, lectures, or television appearances about flower arranging, she cuts. If both, she has a problem; if neither, she probably cuts anyway, simply because she loves to

fill her own house with fresh flowers.

This friendship with flowers began approximately fifty years ago when Mrs. Macqueen saw a shop window on Bond Street that was decorated only with an Egyptian urn and leeks in flower. "I could see," she says, "that whoever made that arrangement knew something I wanted to know, too, so I went inside to ask. It was Constance Spry, of course."

Constance Spry's flower arrangements were just then beginning to change the look of drawing rooms all over London. She arranged flowers loosely, just as they grew, and was credited with "bringing the country into town." This was in the 1930s, and Sheila Macqueen was part of it all. She began as Constance Spry's apprentice, not earning even enough to pay the bus fare, and was soon doing



RIGHT: Sheila Macqueen lavishes particular attention on foliage—the foundation of her flower arrangements. One of her favorite plants is golden-green lady's mantle, here surrounded by catnip, delphiniums and geraniums. ABOVE LEFT AND ABOVE RIGHT: Delphiniums star in a herbaceous border leading away from the cottage. "A border without them is like a vase of mixed flowers without blue," says Mrs. Macqueen. "Something's missing."

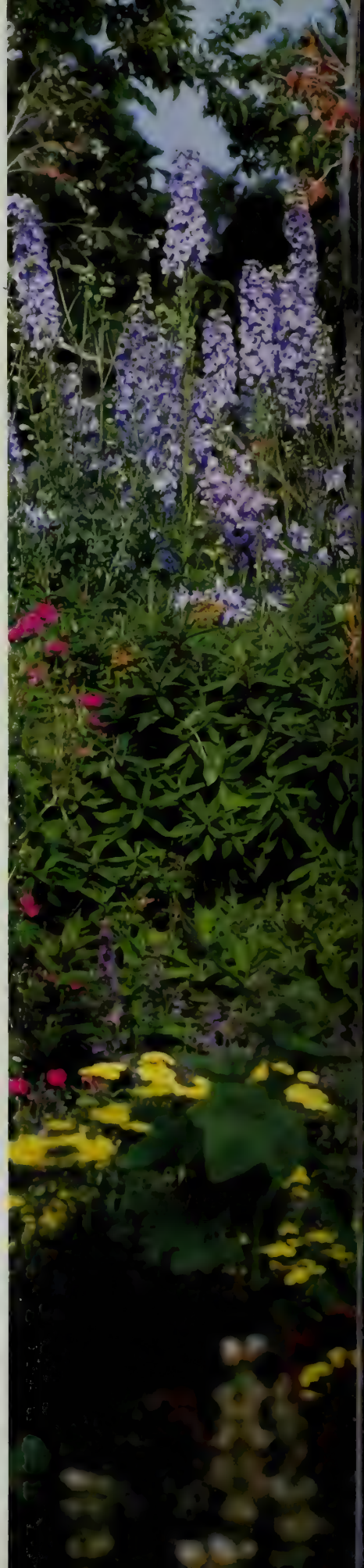
flowers for every important occasion, including Princess Elizabeth's wedding at Westminster Abbey, and later for her coronation. She brought lilies to the duke of Windsor's beloved Fort Belvedere; she remembers doing flowers for the duke of Kent in St. James's Palace, and always special bunches for the children in the nursery. She also remembers royal pranks with the buckets of water in which the flowers stood. A friend once said, "Forget the flowers. You ought to write your memoirs." Alas, she never kept a diary, but all those memories and the training with Constance Spry are with her still in her own garden, where she groups different plants in the soil, much as she would in a vase. There is a basic structure of green—foliage of various hues, heights and textures. The flowers are a bonus.

Mrs. Macqueen began gardening because she needed that foliage and couldn't buy it. Her mother and grandmother were both excellent gardeners and had generously let her plunder their plants, but after she married they were too far away. Her new home, where she resides still, was a charming four-hundred-year-old cottage with 2½ acres of land. The garden was just right for growing the

broad-leaved plants she calls "leaf sculpture," the lime green she finds "the best blending color," and lots of variegated foliage, even though she says, "Nothing variegated ever has a flower really worth bothering about." Flowers, seed heads and berries also grow in this, her year-round outdoor larder, but it's really the leaves she wants, and she holds fast to her basic tenet: "Grow the foliage. You can always buy the flowers."

Sheila Macqueen calls her own garden "a collection of plants," and there are ten types that she finds particularly useful for arrangements: lady's mantle, artichoke, Italian arum, bergenia, euphorbia, ivy, hellebore, hosta, pokeberry and sedum. "Get even five of these going, and you always have the foundation for an arrangement," she says. "May and June are the only months when I can expect to get everything from the garden, certainly the only time I can use just one kind of flower."

Her home is, today, the proverbial rose-covered cottage. Two kinds of roses, clematis and winter jasmine grow over the front door. (She usually uses the back door.) Ask about a particular rose and she'll refer to it, as gardeners do, as if she were introducing a good friend. "That?" she says.







RIGHT: In the kitchen garden at the back of the cottage, onions and leafy rhubarb flourish under a canopy of Beauty of Bath apple blossoms. ABOVE LEFT: Bell-shaped Crown Imperial lilies add a lyrical presence to a lavish border ensemble including honesty and fireglow spurge. ABOVE RIGHT: A prolific shrub rose in the garden at Westwick Cottage takes its name from Constance Spry, who was Mrs. Macqueen's mentor in the art of flower arranging.

"That's old Caroline Testout." Scented flowers thrive in a strip along the front of the cottage, protected from the winds, their perfume wafting through the windows. This was her first planting, nearly forty years ago. Time passed. Her children grew and so did the garden as she claimed what had once been their playing field for her flowers. She prefers to look along the length of a border rather than head on, so she planted the first bed straight out, at right angles from a favorite window, then continued it as a ribbon encircling the cottage. Along this border, flowers merge into shrubs, and these lead on to a peaceful woodland garden at the side, where apricot-colored foxgloves thrive under flowering trees. That cottage essential, the well-ordered vegetable garden, is at the back.

The views of the garden from the house are all good ones, and that's deliberate. Sheila Macqueen believes that "looking out the window is the first thing to do when planning a garden. The ground plan can follow."

Her husband said, nearly forty years ago, that the garden was just a manageable size, but she's been expanding it ever since. Her next project will be a wild garden—Mrs. Macqueen has neither time nor the

inclination to fuss over difficult plants, but likes "things that I can chuck in beside a wall and let them grow." Silver foliage is likely to be tender, so there's little of it in the garden.

She debates with herself whether she ought to simplify things, and wonders if she could be happy with just hellebores and peonies. "Delphiniums are too much work," she says, but in the end she has decided that "a border without blue is like a vase of mixed flowers without blue. Something's missing."

She is constantly experimenting with new combinations of plants and getting the balance right. It's a question of fine-tuning and the result is a vitality possible only when the person who planned the garden continues to develop it day by day. When she can, Sheila Macqueen works in the garden all day. "It all comes down to hard work, pottering, and fiddling about. I stop gardening and come into the house at four o'clock, hoping it's only three. It never is. Count it in hours or in years, there's never enough time. I thought it wouldn't take long to do this garden, but the truth is, it's taken just about thirty years longer than I expected—and I've loved every minute." □

—Elizabeth Lambert



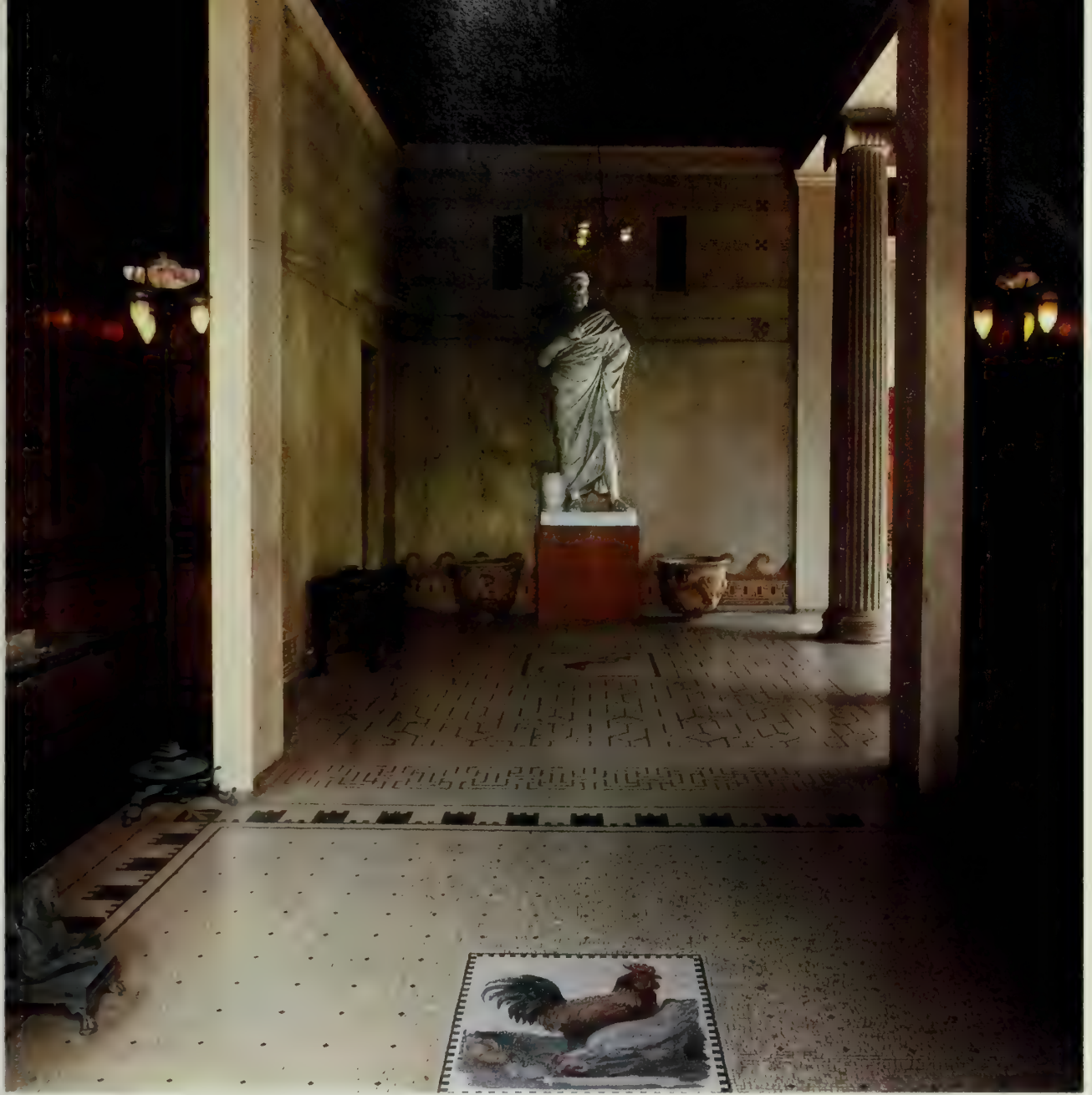




Historic Houses: The Villa Kerylos at Beaulieu-sur-Mer

Preserving the Hellenic Spirit

PHOTOGRAPHY BY PASCAL HINOUS



IN CONTRAST TO the palm trees and the nineteenth-century-Baroque villas, casinos, and grand hotels strung along the nearby coast, the villa *Kerylos*, overlooking the little Côte d'Azur port of Beaulieu-sur-Mer, is a model of classic sobriety.

The villa's chaste white volumes, enlivened only by the red of its balconies and pergolas, are free of decoration. Nothing of the exterior indicates the inner peristyle, which is bordered by a white marble Doric

colonnade and entered through a vestibule decorated with bronzes, mosaics and a larger-than-life plaster cast of the Vatican Sophocles.

Kerylos—named after a mythical bird representing repose—is a “classical” Greek villa. Instead of a dining room, it contains a *triklinos*; instead of a bath, a *balaneion*; instead of a suite of reception rooms, an *andron* and an *oikos*. Everywhere are three-legged tables, massive chests and elegant klismos chairs that look as though

The villa Kerylos on the Côte d'Azur was designed by architect Emmanuel Pontremoli for the famous classical scholar Théodore Reinach, who wanted the house to preserve and perpetuate the Mediterranean spirit of the ancient Greek world. OPPOSITE: The garden terrace is a reminder of the architect's desire to make the villa look as though it has just burst forth among the trees. OPPOSITE ABOVE: True to Greek models, a white marble Doric colonnade borders the inner Peristyle. The rose laurel was planted in 1902, during the construction of the villa. ABOVE: The Entrance Hall contains ancient mosaics, bronzes, lamps of alabaster and opaline glass, and a cast of the renowned statue of Sophocles on display in the Vatican Museum.



Théodore Reinach gave Greek, rather than French, names to several of the rooms.

ABOVE: In the *Andron*, the main reception room, bronze-mounted lamps of opaline glass are suspended from a teak-beamed ceiling. M. Reinach liked to conduct conversation seated on the throne in front of the window. RIGHT: The statue of Athena in the Entrance Hall is after a work by Phidias.

OPPOSITE ABOVE: Three-legged tables in the *Triklinos* (Dining Room) were meant to evoke Pompeii, and all decorations and furnishings were adapted or copied directly from ancient paintings and mosaics. OPPOSITE: The dancing faun in the *Triklinos*, a replica of one found at Pompeii, is flanked by a pair of *klismos* chairs, armless with curved backs.



they were Greek vase paintings.

The villa was built by Théodore Reinach, the noted classical scholar. Jean Reinach, a grandson, lived in the house as recently as 1967, when he and his brother, in accordance with their grandfather's will, turned it over to the Institut de France. Théodore Reinach's love for Greece led him to delve into history and archaeology and inspired him, at the turn of the century when he was forty, to build the house along this stretch of



the Côte d'Azur so reminiscent of Greece. He wanted to dedicate it to Greek civilization and called on a friend, Ecole des Beaux-Arts architect Emmanuel Pontremoli, to help him. From his travels to the ruins of Delos and Pergamum in the 1890s, M. Pontremoli had brought back some huge watercolors showing these Greek sites with their temples and other buildings restored. But the architect adhered less to the letter than to the spirit of Greek civilization,



which he defined as "that spirit of the Mediterranean which never conflicts with modern life."

For Théodore Reinach in 1905, "modern life" meant having a place on the Côte d'Azur, where he could spend a month of every winter. Respecting the site, Emmanuel Pontremoli designed Kerylos to look as though it had burst forth among the surrounding trees, "the true masters of the rocks in which they are rooted." He gave the western façade,



facing the port and thus “modern life,” a minimum of windows, preferring to have the main rooms situated on the south side. In line with the dictates of Vitruvius, the first-century Roman architect, the library Théodore Reinach used as his study was oriented to catch the morning sun.

All decoration and furnishing details were either adapted from ancient paintings and mosaics or directly copied. Beds and three-legged tables evoke Pompeii; chairs and

stools, Egypt. Statues and other objects are based on originals in museums in Rome, Naples and Tunis.

This breadth of visual allusion shows that Théodore Reinach and Emmanuel Pontremoli took their inspiration from a Greece whose influence spread to the limits of the ancient world. To complete the allusion, Reinach occasionally donned traditional Greek garb—a *chlamys* or a *chiton*—while he worked in his library, and would ask friends to wear

similar garments when they came to dinner. Reclining on couches, they ate from dishes based on terra-cotta originals of the sixth century B.C. and drank from Roman-style goblets he ordered hand-blown in Venice.

From the moment it was finished, the villa Kerylos was one of the sights of the Riviera. The crowned heads who came to Beaulieu to call on King Leopold of the Belgians joined scholars, artists and musicians in seeking invitations from Théodore Reinach.



And when the coast began to be the smart place to go in summer, rather than in winter, the Reinach children and grandchildren vacationed there.

"We'd lunch in the basement, well out of the intense heat," Jean Reinach remembers. "And we would feast on mountains of spaghetti served in dishes my grandfather designed." Comfort won out over archaeological accuracy, on the terraces, where the family and their friends would sunbathe in ordinary wicker armchairs.

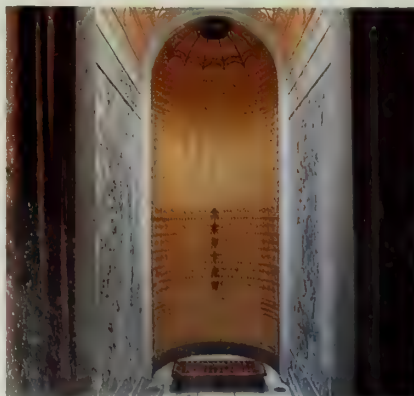


OPPOSITE ABOVE: The design of the mosaic floor in the Library is based on Greek esoteric symbols. Objects such as the vases, oil lamps and Roman amphorae were excavated between the 6th and 1st centuries B.C. Greco-Roman-style chairs have leather seats, and the high desks permit working while standing, a Greek custom. ABOVE: Flanked by two painted wooden columns, the bed in M. Reinach's Bedroom is a copy of the original in the Naples Archaeological Museum.

LEFT: Frescoes in the Salon Triptolemus depict ivy and olive trees. The floor mosaic represents the planting of the first grains of wheat in the world by Triptolemus, the mythological figure who founded the cult of Demeter, and the Eleusinian mysteries.



ABOVE: In the stately *Balaneion* (Bath), the floor of the octagonal pool is decorated with a mosaic of fish motifs. The columns and walls are of Carrara marble, while lights in the semicircular alcove illumine other mosaic detailing. RIGHT: The Shower is exceptionally high, with yet more intricate mosaic work.



Since 1967 the Institut has maintained the house under the sign of "Greek friendship," continuing to welcome anyone intrigued by the results of the collaboration between Théodore Reinach and Emmanuel Pontremoli (themselves Institut members) in their attempt—like others before and after, but perhaps more successful than most—to revive the ancient Mediterranean dream. □

—Jean-Louis Gaillemin
Translated by Charles Bricker



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Thomas H. Beeby
continued from page 87

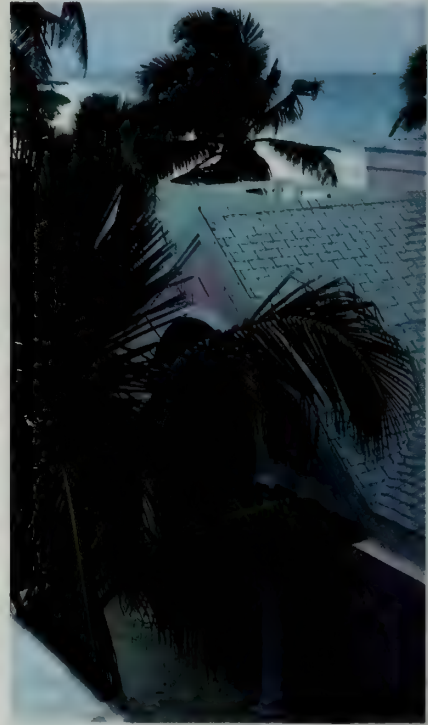
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"There is no sense of the ocean until you have entered the house," says Chicago architect Thomas H. Beeby of his design in the Bahamas.

kinetic art. Yet the decks and lattice serve a rational, as well as a romantic, architectural role, by working as a simple geometric grid foreshadowing the rooms—kitchen, two bedrooms and a bath, situated behind them.

The bedrooms, especially, continue the design's active dialogue between the practical and the romantic; inside and outside. Each of the two bedrooms is made to communicate a different aspect of the architecture's privileged position in the landscape and to accentuate the clients' points of view. The south bedroom is open both to the deck and to a secret garden. The architect explains, "It is calm and gentle, sheltered from the island spectacle by a garden wall. The idea is based on a vision of a paradise garden, a small protected retreat."

In contrast, the north bedroom produces another idea of nature. The room has the only bay window, which accentuates the very dramatic quality of the site. According to

continued on page 138



Tiles of Genji

Time was when the Japanese were more interested in reading their classic, Tale of Genji, than in readouts from their newest computer. Poetry and painting engaged their interests then, and among the many subjects they celebrated in literature and art was the poppy which Sherle Wagner updates in tiles and bathroom accessories that match. How well he has honored the ancient tradition is evident in the grace of the flower and the richness of the colors.

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Thomas H. Beeby
continued from page 136



Mr. Beeby delineates inferred space with posts and beams, making the deck a fragment of a full room, with views of the natural setting.

Thomas Beeby, "This side exploits the thrill of exposure to the elements."

The architecture becomes something personal, yet the architect has created a residence whose efficiency never reduces the larger ideas of the architecture. The house maintains an equilibrium between function and imaginative invention.

The pink tower rising out of the jungle is like something out of *Beau Geste* or *Casablanca*. Functionally, the tower's ground level provides a bath adjoining the south bedroom, and reinforces the design's entire circulation, allowing passage through the outside to the inside. In addition, its middle level is a perfect cube, and serves as a bunkhouse or spare bedroom. Yet, true to Mr. Beeby's work in general, function only establishes the authority of the form. The tower also fulfills the architect's intention to create wonder and surprise. The observation tower, with crenellated battlement, is also a romantic viewing platform from which it is possible to see the house and surrounding island as part of something larger: a vivid natural landscape anchored in the sea. □

—Ross Miller

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continued from page 103



Designer: Tom O'Toole, New York City

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BILLY CUNNINGHAM

Drawings by Hirschfeld, including caricatures of Lena Horne and S. J. Perelman, line the hallway leading to the artist's studio.

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France, 1850. Height: 70";
Width: 45";
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a chaise longue. I wanted to have dentist's chairs around the dining room table, but Dolly wouldn't let me. She said it would be too wild," the artist adds wryly.

Between drawings, Al Hirschfeld tends a garden mellowed by magnolias, wisteria, ivy and impatiens, and "counts the bricks on the building across the street." He has arranged his days to make sure he has the freedom to keep working. "After a lifetime of disorganized living," he notes, "I am not obliged to retire." On the eve of his eightieth birthday, Hirschfeld, who still draws, in one critic's words, "like a samurai swordsman," fences against staleness and boredom with his eyes, his hands, and the tools of his art. "The longer I stay with line," he explains, "the longer I can do what I want. I want to keep simplifying my graphic description of someone's character. Now I am down to a pencil, a pen, and a bottle of ink. I hope one day to eliminate even the pencil." □

—Avis Berman

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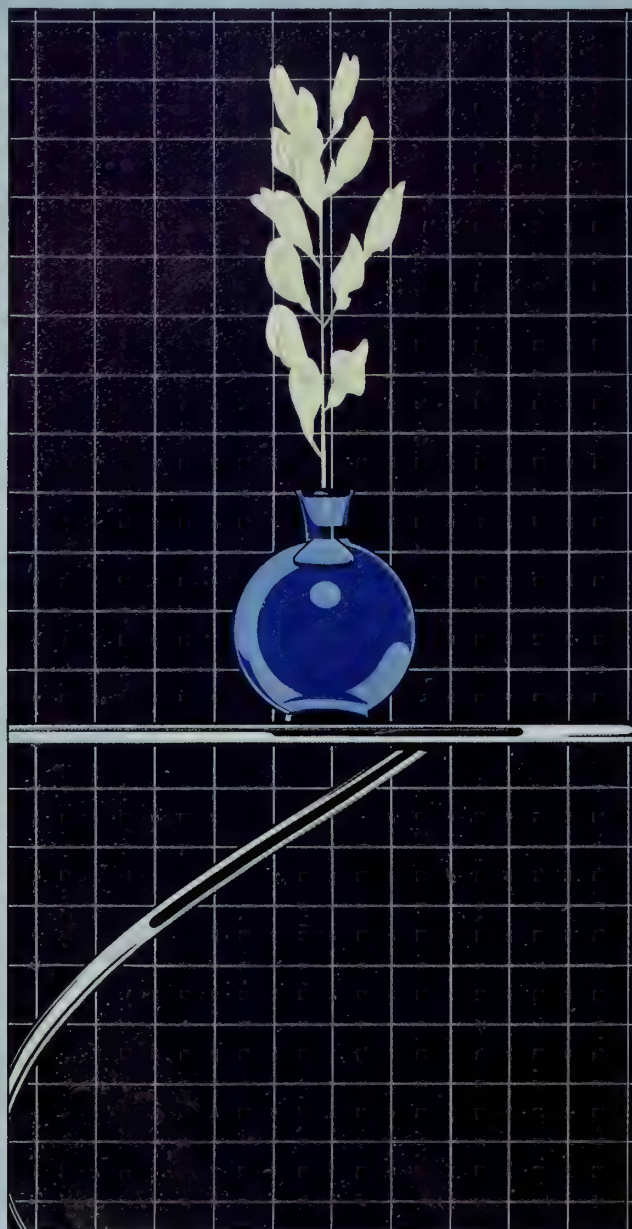
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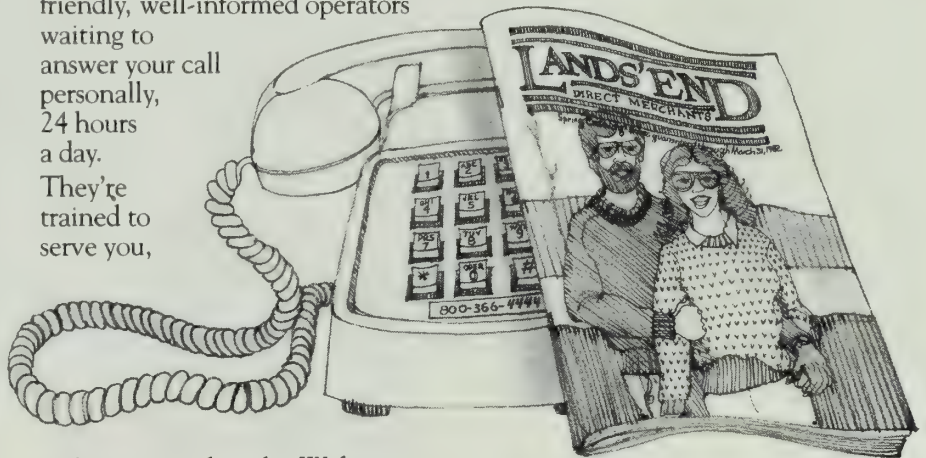
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IN THE SHOWROOMS

Quadrille—Fabrics for a Postmodern World

"THERE ARE TEN designs in our heads at any one time," remarks Anthony Tortora, president of Quadrille Wallpapers and Fabrics, referring to himself and his partner, Jay Crawford. "We live with our designs; we talk about them; we are constantly aware of the color, light, flowers and architecture around us," adds Mr. Crawford. The partners in this New York City firm are unusual because they are not only the executives, they are also the sole artists for the company. "We think of ourselves as designers and colorists, first," says Mr. Crawford. This personal involvement in all areas of the business has given Quadrille its distinctive style, which Mr. Tortora defines as "a fresh approach to classic design."

Reviving the Romantic

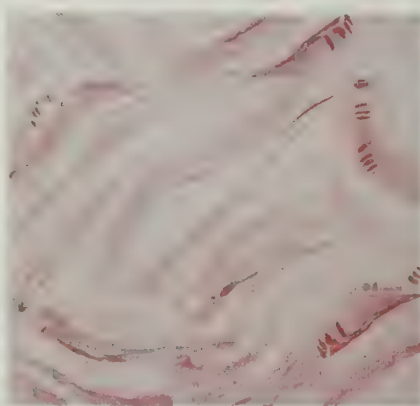
"With the Postmodernist movement in architecture and the revival of romantic fabric patterns, precision in design is very important now," Mr. Crawford points out. "Contemporary architecture incorporates a quality of detail in the work that goes well beyond the surface. It's a combination of new design ideas and fine craftsmanship."

"Many of today's architectural elements, such as pastel-colored vaulted ceilings, have a softly romantic effect," says Mr. Tortora, "but the effect is elaborately executed—no small detail is overlooked. There's both the geometry and the fantasy of a de Chirico painting. Fabrics and wall-coverings with intricate patterns of flowers and many colors require that same close attention to detail."

Anthony Tortora points to the new Quadrille fabric *Malmaison* as an example of this quality of meticulous workmanship. *Malmaison* is an audacious combination of leopard-spotted stripes alternating with an opulent pattern of roses. "We're trying to



Artists and executive directors of Quadrille, Anthony Tortora (left) and Jay Crawford, discuss the firm's romantic yet precise approach to fabric and wallpaper design. BELOW: Rippling pastels in *Trianon* wallcovering enliven the studied classicism of faux-marbre blocks.



BELOW: In the New York showroom, banquettes upholstered in the firm's *Congo* cotton print create a comfortable seating area for viewing a selection of cotton and linen fabrics.



combine a traditional design and two highly romantic motifs," Mr. Tortora explains. "The stripe framework keeps the contrasting patterns separate in this fabric, so we can pair this exotic leopard design with the exuberant Victorian-style roses."

"*Malmaison* represents this new romanticism with a flair," he continues. "Several years ago we produced many fabrics with geometric grid patterns in plain colors—a 'high tech' style. Then we progressed to the romance of flowers and also added brighter colors to our lines. Now we are expanding this romantic style with a touch of fantasy."

In their own residences, Anthony Tortora and Jay Crawford use a variety of design styles that reflect both their evolving interests over the years and their ability to integrate each style into a total pattern. "Between us we have three houses," says Mr. Crawford, "and they are all very different. Anthony and I own a townhouse in Manhattan, decorated in what you might call 'high urban' style—a more formal setting for our collections of art and antiques. Our other houses, though, are much more informal. Anthony's house on Long Island is a very traditional clapboard house surrounded by a garden and filled with country antiques. My beach house, on the other hand, is modern and completely simple—just wood, glass and the sea."

Floral Exotica

Their multiple interests perhaps account for the elasticity of the partners' imaginations. One of their newer designs, *Summer Stock*, artfully combines the intricate patterning of floral prints with the familiarity of vegetables, set against a plain background. Another adaptation of the floral tradition, *Botanic Garden*, is a deceptively simple print that features

continued on page 152



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AD 183

IN THE SHOWROOMS

Quadrille—Fabrics for a Postmodern World
continued from page 148

only the more exotic blossoms found in Medieval flower gardens. "We were tired of drawing anemones and tulips and daisies," says Mr. Tortora. "So, in *Botanic Garden* we used fritillaria and orchids and spiderwort." This adroit reworking of themes is also evident in Quadrille's wallcovering *Trianon*. The overall design of squares of *faux-marbre* has an effect, Mr. Crawford points out, that "weds



White floor tiles and a marble table at the Quadrille showroom evoke a deliberate simplicity. Panels, which include the cotton print *Flowers* (left), inject bold declarations of color.

a kind of geometric regularity with a romantic grandeur of scale."

Over the fourteen years since Quadrille was founded, there have been certain constants in the design of the fabrics and wallcoverings, regardless of changes in style. One of these is the designers' continuing interest in color. They point out that they were using desert sand, terracotta, and what Jay Crawford describes as "ice cream sherbet" colors as early as 1969. "And those shades have remained popular," says Mr. Crawford. He links the present interest in earth colors and pastels to young contemporary artists' rediscovery of those colors. "The art world, I feel, is the prime mover of new trends. What you see in paintings on the gallery walls today, you will probably see in the fashion

world and in fabrics in five years. But colors rarely go completely out of style," he adds. "Color is *always* in."

A sensitivity to the art world and an interest in the interplay of nature and artifice have formed the basis for the design work of the Quadrille partners. Their reputation for witty and inventive designs, combined with an awareness of subtle detail, has grown over the years. "Our clients include



A penchant for fantasy in design sparked Quadrille's *Malmaison* chintz. Alternating with a delicate spray of roses, leopard spots add contrast with a whimsical jungle motif.

members of the Astor and Mellon families," says Mr. Tortora, "and design firms such as Parish-Hadley Associates, and Mark Hampton."

"People are very serious about design today," Jay Crawford adds. "And they are very serious about quality. We feel that our complete involvement with Quadrille maintains the high standards our clients demand." Anthony Tortora and Jay Crawford share a keen awareness of the essential qualities that make for good design. It is their continuing commitment to these high standards, on both an artistic and a business level, that has given Quadrille its distinction in the design community. □

—Jeffrey Simpson

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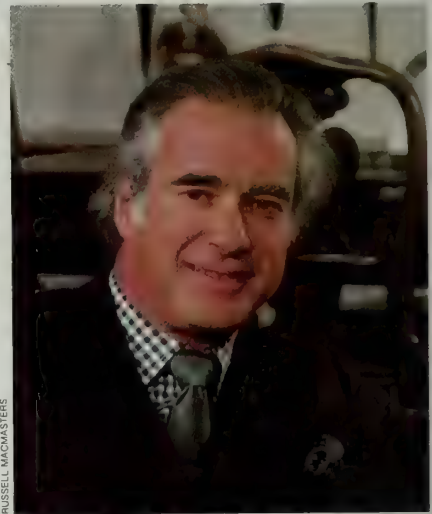
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at the film director's
Malibu beach house, a context
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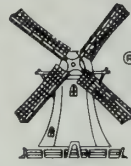
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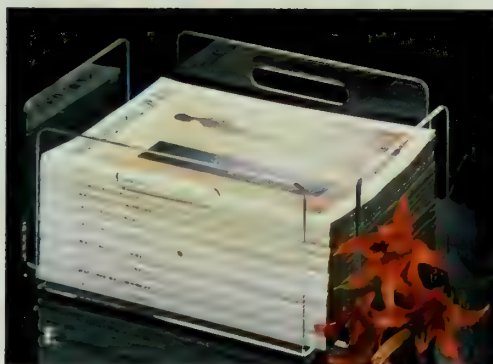
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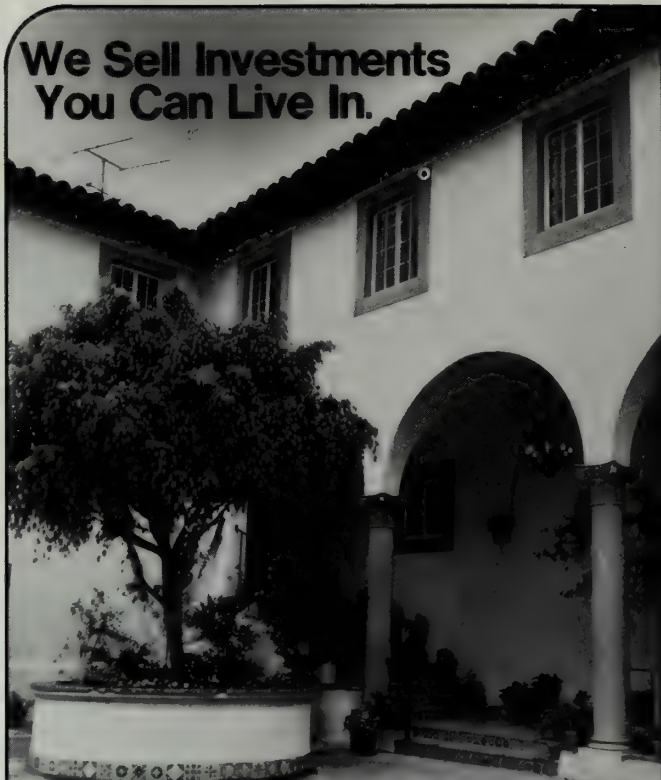


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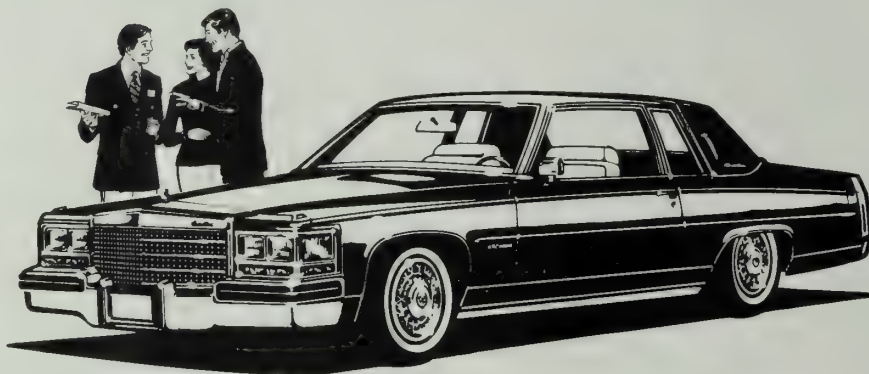
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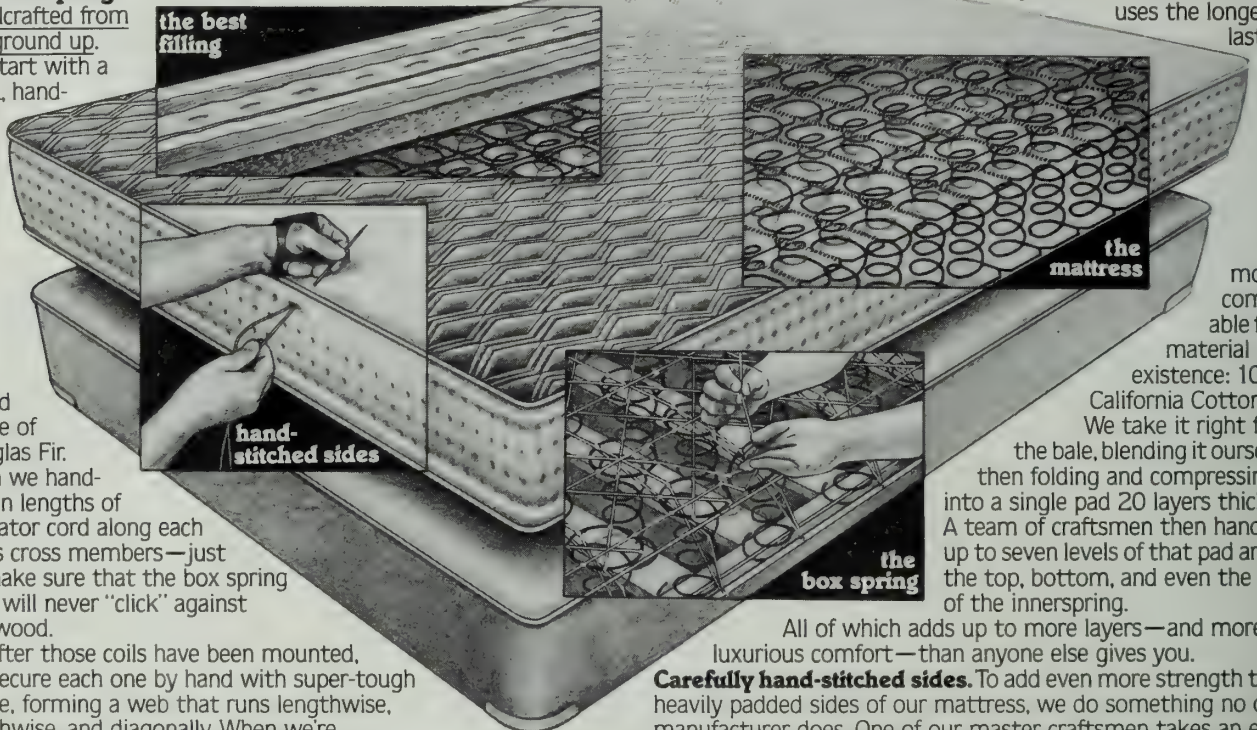
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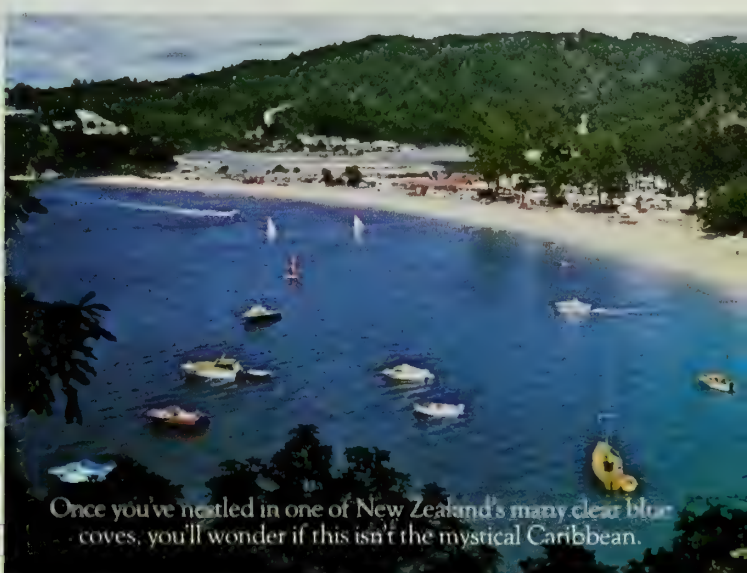
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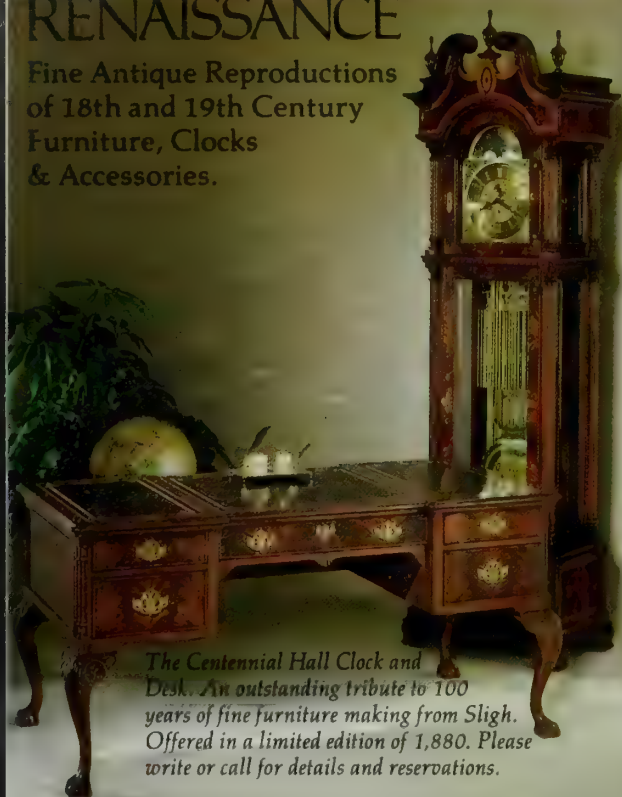
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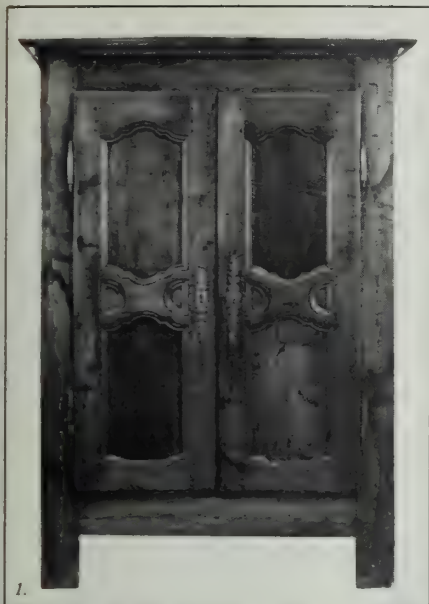
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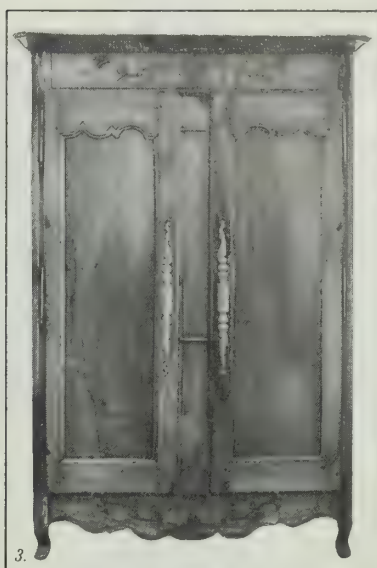
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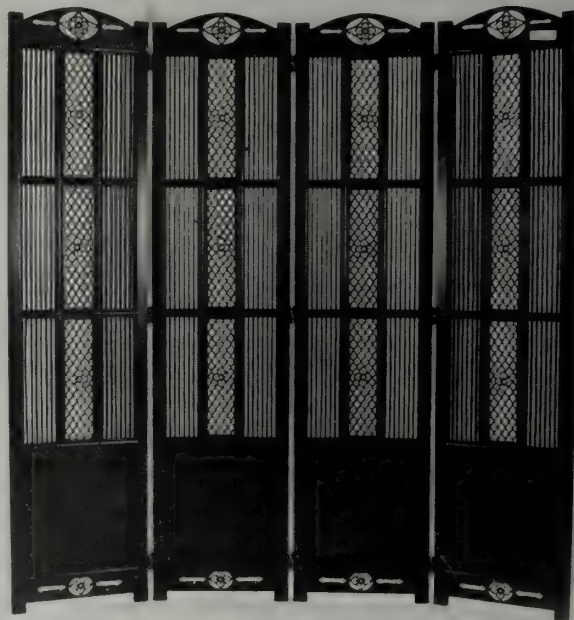
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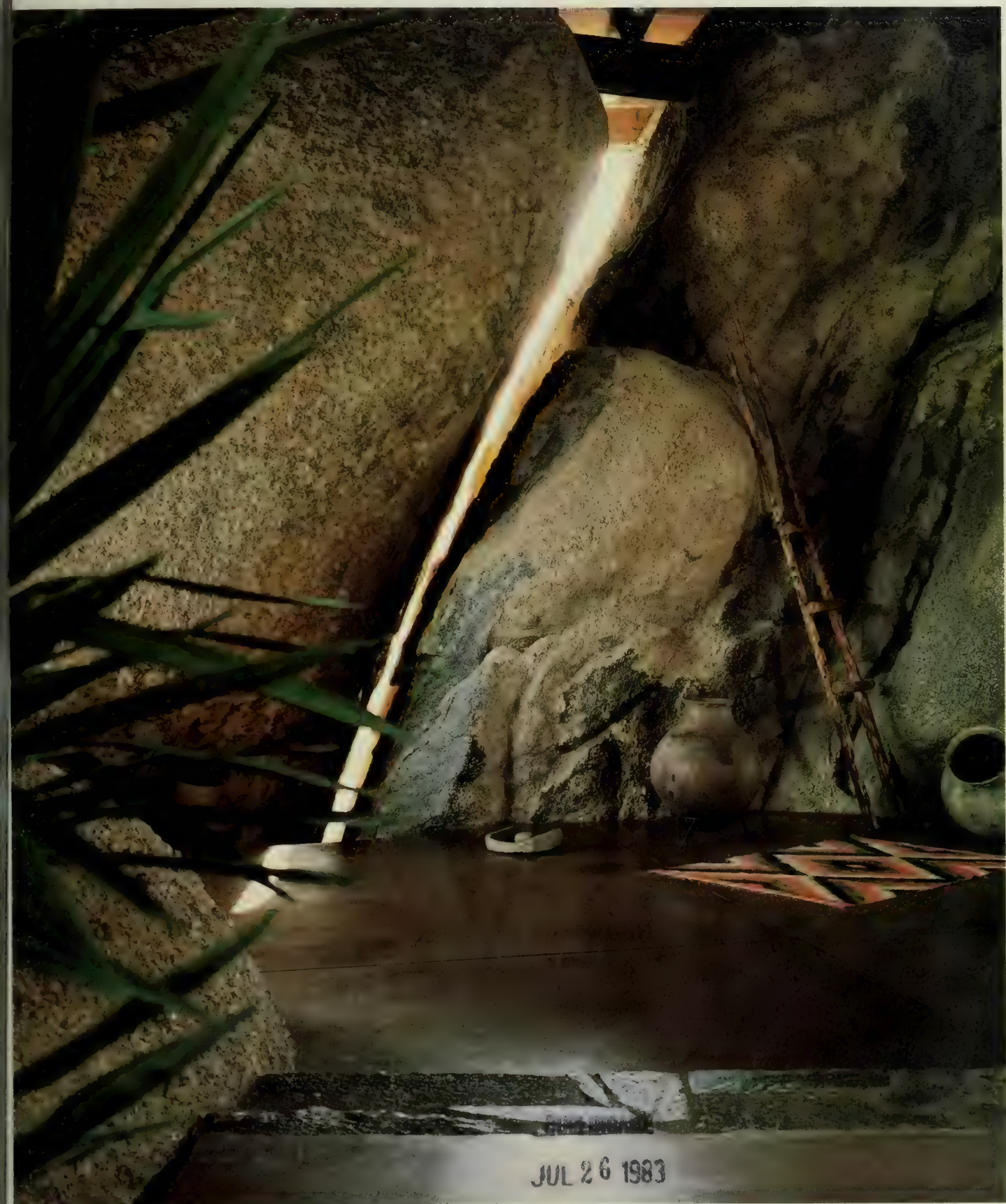
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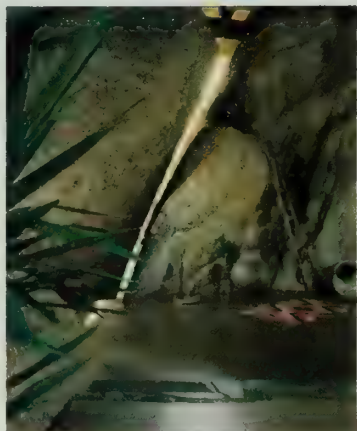
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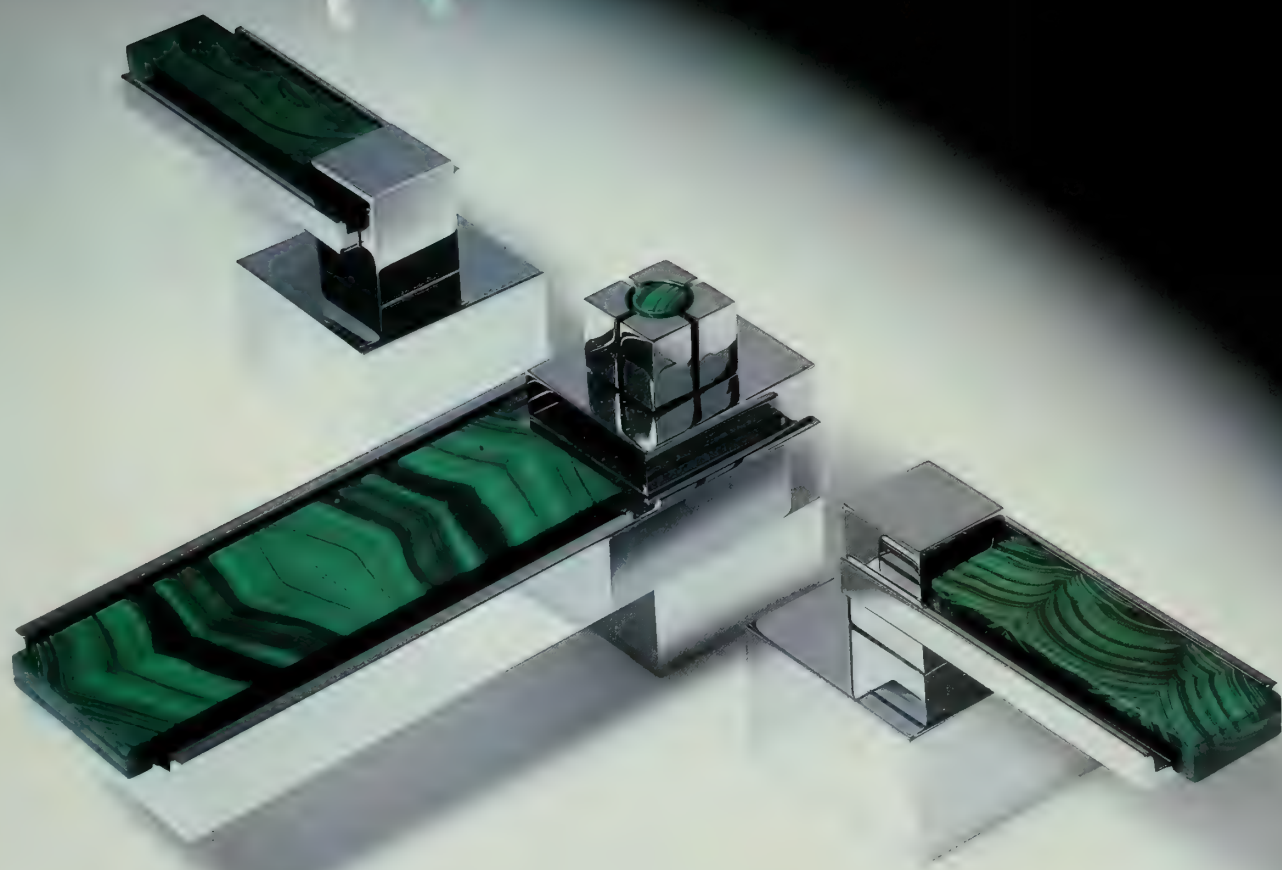
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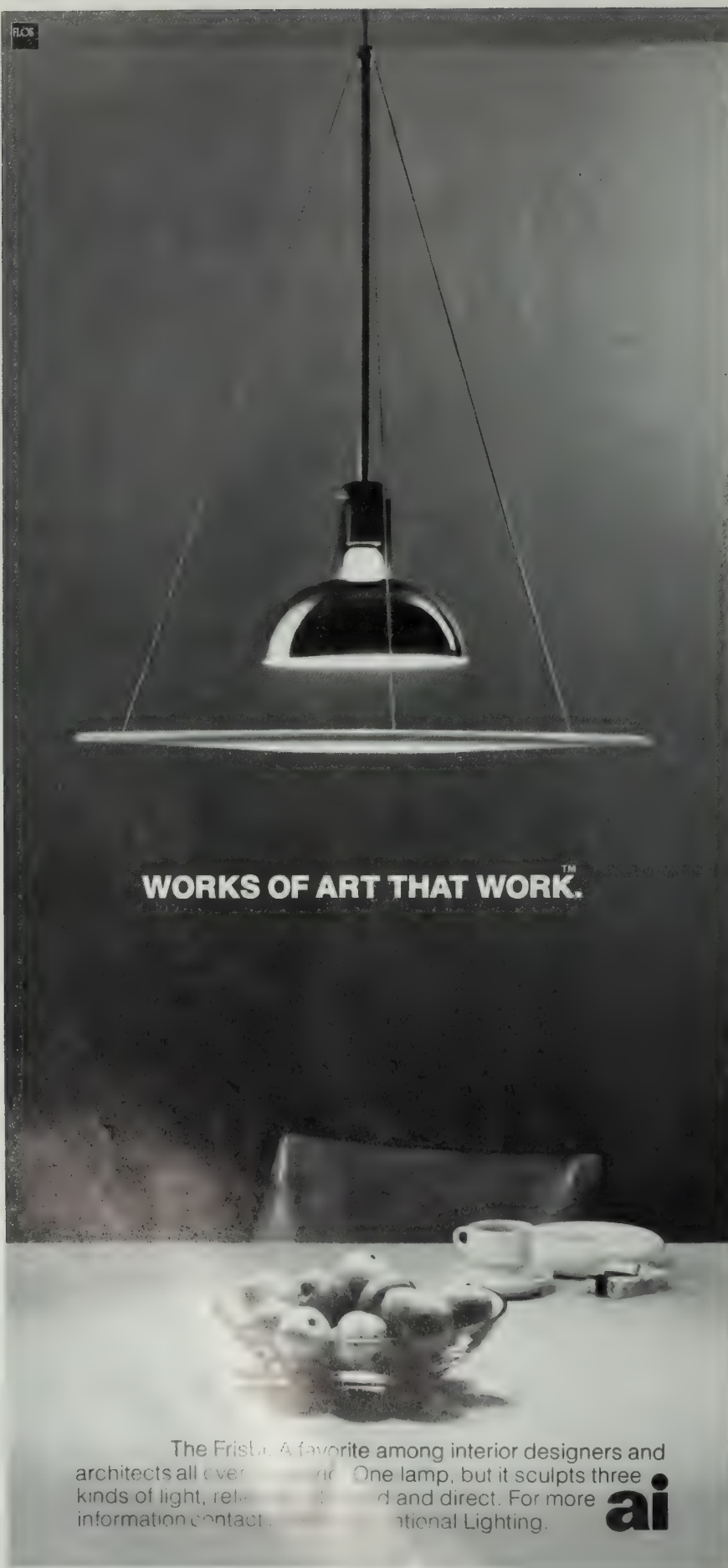
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There doesn't seem to be a commonplace engineering idea in the car. Even its power steering system is a technological feat: it works progressively to feed in extra steering force only when you need it, as in parking. Crucial steering "feel" never deserts you.

Steering to brakes to suspension, every system in the 240 D is harmonized with every other. Such superb tune and balance do not just happen. The engineers spent seven years developing the 240 D.

Quality is standard

The real glory of the 240 D's beautifully padded, carpeted, wood-trimmed interior is the seats. Your body may never have been so well cared for in an automobile before. The time to judge them is not in the showroom but after a nonstop eight-hour drive.

You can choose a four-speed manual 240 D or a version fitted with a four-speed, torque-converter automatic transmission that can also be shifted by hand. Air conditioning, electronic cruise control, and a central vacuum locking system head a long list of built-in amenities.

The 240 D epitomizes what so many car makers today are scrambling to achieve: quality of fit, quality of finish—quality, period. It is so solidly built that there are 4,786 individual welding points in the body shell. It is so well finished that between the body metal and surface paint are six layers of protection.

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*The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.*

Those of us who are fortunate enough to live in Savannah were very pleased to see Russell Lynes's article concerning our city, in your September issue. Mr. Lynes caught the flavor of our community, and we are grateful for the kind reference he made to the Historic Savannah Foundation. Our daily struggle to preserve our city and to keep the spirit of General Oglethorpe's original designs is not always easy—so kind words are most appreciated.

*John L. Allen
President,
Historic Savannah Foundation
Savannah, Georgia*

More! More! Mr. Lynes's observations on the forever-grand city of Savannah, Georgia were keenly accurate, but entirely too brief. The mélange of styles encompassed in the 3.3 square miles of registered historic district deserve a great deal more of your undivided attention.

*Andrea M. Hattler
Charleston, South Carolina*

Your article on Henry Geldzahler's Manhattan townhouse ("The Collectors," September 1982) confirmed my personal feelings about the décor of the 1950s. It is, I fear, a period that I will never be able to appreciate.

*Carlotta Menendez
Miami, Florida*

I found great pleasure in reading your article on Henry Geldzahler's townhouse in the September issue of your publication. I was particularly pleased to see mention made of the work of Julius Rindler. The furniture he has designed since the 1940s is beautiful and functional; the homes he has designed have withstood the test of time. I would love to see more of his work in the future.

*Mrs. Henny Brener
New York City*

In your September issue a Pasadena home was pictured and described. The beautiful blanc de chine collection received notice as "Chinese porcelain," which it is, of course. But how worthwhile it would have been to discuss this exquisite type of Chinese porcelain more fully. What a joy to see it, anyway!

*Mrs. Alan E. Goldberg
Olympia, Washington*

I always look forward to my next copy of *Architectural Digest*. Just finding a little idea that I can use in my own home is reason enough to buy your magazine each month.

*Mrs. E. Olsen
Rotterdam, The Netherlands*

Usually I savor each issue for a week to ten days before I settle down to wait for the next one. Your September issue, though, was impossible to put down. I enjoyed it cover to cover.

*Neil T. Godfray
Wichita, Kansas*

I find something special in each issue of your magazine. The interviews and essays in "Guest Speaker," "Russell Lynes Observes" and "Antiques Notebook" are a font of knowledge and personal viewpoints. When I tire of devouring beautiful interiors, I can always cleanse my palate with the cool quiet of some unique garden.

*June A. Lee
Lakewood, California*

Invariably I am delighted and titillated by your articles. Wonderful fancies like the Mongolian yurt and *Casapueblo*, explorations of writers' retreats and sophisticated designs in Paris and Rome, all are hallmarks of your consistent ability to glean the best from the worlds of international interior design and architecture.

*Clarence P. Stoner
London, England*



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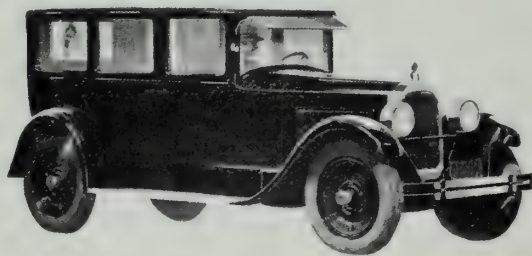




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ARTEBELLA

FURNITURE BECOMES ARTE...



Ebony-Pad Collection designed by Paolo Barracchia

The true measure of an interior design has little to do with square footage, with height of ceilings or width of windows. To be told that a house encompasses twelve thousand square feet or that a room is forty feet long by twenty feet wide is as unimpressive to me as the amount of money expended. Even in our increasingly compact world, measurement is a tenuous estimate of worth. To me, every interior design must possess a certain charm—perhaps impossible to define, but nevertheless felt.



SKREBESKI

Most of us, at some point, have had a fondness for a home because of one particular room or area. We may not recall its dimensions, yet it remains in our hearts. What made it special? Some quality sensed, rather than seen: that intangible something expressed by Marcel Breuer in defining architecture: "The taste of space on your tongue; the fragrance of dimensions."

Paige Reuse
Editor-in-Chief

European Mood

The Sturgis house in Aspen is of special interest because it is the last design we will be showing by Kalef Alaton and Janet Polizzi as partners; the Los Angeles-based designers are working independently now. Kalef Alaton dislikes anything contrived, or deliberately planned to impress. His designs are based on "what I have seen and compiled for myself, an ideal in the back of my head. Even more important than the house itself is how I feel toward the people." Mr. Alaton's recent projects include the interiors for a 727, and another residence for Richard Sturgis, in the Cayman Islands. See page 52.



Kalef Alaton
Janet Polizzi



J. STARA

Alberto Pinto

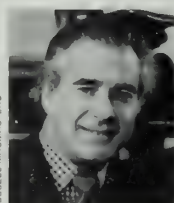
At Cap-Ferrat
We visited Alberto Pinto's house in Paris last April, on one of our scouting trips to Europe. It's wonderfully spacious and certainly shows he is a master of scale. M. Pinto is one of the world's busiest designers, taking on over thirty projects a year, in France and abroad. The interiors for a villa at Saint-Jean-Cap-Ferrat represent the third residence he has completed for architect Olivier Clément Cacoub and his wife, Danielle. "I would love to know about the people who built the house. It was done so perfectly," says Danielle Cacoub. See page 68.

Artist's Manhattan Loft

In our November 1980 issue, several of Frank Faulkner's paintings were featured prominently in an interior by Melvin Dwork. That was how we became aware of the artist, and we were interested in seeing his own New York City residence and studio. Mr. Faulkner feels his surroundings affect, and are affected by, his work. In fact, for about a year and a half his painting style and his Chelsea loft have metamorphosed simultaneously. He says, "In my mind, it is no longer an imperial space. Now, if I am pressed for work room, I spread out into the living area." See page 60



Frank Faulkner



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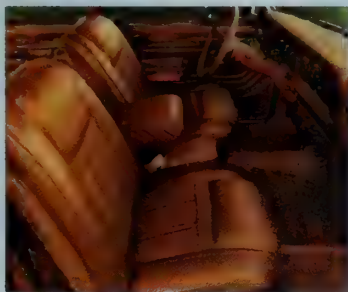
Architectural Digest Visits:
Mr. and Mrs. John Frankheimer
We first met noted film director John Frankheimer and his wife, actress. Evans Evans, at a party given by Nancy Martin and John Bryson. We were delighted when Leonard Stanley, the Frankenheimers' designer and friend, called to say that the redecoration of their Malibu beach house was completed. "We've taken a whole house and made it just right for two people," says John Frankheimer. "It's not a house to work in, but to live in, a big difference." He is currently excited about preparing a new film, *Speed*, about international automobile racing. See page 82.



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continued from page 18

Tempering Interior Space

Bruce Gregga is one of the better-known interior designers produced by Chicago—a city distinguished by its architecture. So it isn't surprising that he says, "I think the kind of scale and confidence people think of as typically Chicago—and which is certainly manifest in its architecture—is also present in my work. I hope it is. There should always be a strong bond between a creative person and his environment." Mr. Gregga began moving furniture around when he was five years old, and has never wanted to do anything but design interiors. "Every structure should be well designed. It would make the world a lot more pleasant, happier and more tranquil," he believes. A home overlooking Lake Michigan illustrates his point. *See page 92.*



Bruce Gregga



Franca Maestri

glass. Yet "every piece is the result of effort and enthusiasm," he says. The Maestris returned to their native Parma ten years ago, after years of living abroad. It seemed natural for Maurizio Chiari to design their present home, "not only because of his reputation as an architect and designer, but because he was born in Parma and has known the house intimately since his childhood," explains Corrado Maestri. *See page 108.*

Gardens:

Color in Small Compass

When Ruth and Jim Levitan, both attorneys, bought a wooded acre in Connecticut, they started planting bulbs for a spring garden even before the house was completed. After that, as Ruth Levitan says, "With ignorance and enthusiasm equally great, we watched each phase of the garden grow out of the one before. We never tried to change the contours of the lot. We took what was there as a guide to what was natural and appropriate, using big trees and immovable rocks as focal points." The result shows what can be done in a small space. While Mr. Levitan maintains a busy law practice, his wife gave up her career to be "outside, in all weather, working with my hands." *See page 114.*

James A. Levitan
Ruth W. Levitan

Architecture:

Charles Foreman Johnson

"You have blown our minds," Mr. and Mrs. Hart W. Empie wrote Santa Fe architect Charles Foreman Johnson, after receiving his initial sketch for a pueblo-style house on their desert property near Carefree, Arizona. Rather than building near the extraordinary boulder formation on the site, the architect proposed connecting the rocks, "without intruding on them," to create a home. Mr. Johnson is known for his organic architecture adapted to the location and the psychological needs of the occupants. Though it turned out to be more complex and difficult than he imagined, the result, in Mr. and Mrs. Empie's words, is "a most exciting dwelling in which to live." *See page 100.*



Charles Foreman Johnson



Richard Tam

Adapted for Entertaining

Richard Tam was the logical choice to design the interiors of Urania and Bruno Ristow's Victorian house in San Francisco. Both designer and residents share an enormous interest in entertaining, and enjoy houses adapted for that purpose. We published one of Mr. Tam's former residences, in Greece, in our January/February 1975 issue. His present home is in the Napa Valley of northern California, where he is now planning a country residence for the Ristows. It seems the festive mood of their San Francisco house is infectious. At the end of an evening with guests, "Bruno often plays the piano, and sometimes we dance," Urania Ristow tells us. *See page 120.* □

The Collectors:

A Unique Aesthetic

"My wife and I don't consider ourselves collectors. I just happen to run into something I like, and I buy it," says Corrado Maestri. As the director of an international company, Signor Maestri cannot devote as much time as he would like to collecting paintings, sculpture and Art Nouveau



Corrado Maestri



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(Continued on next page)





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GUEST SPEAKER

John L. Marion on One Hundred Years of Auctions

IN NEW YORK CITY, 1983 will be quite a year for centennial observances. The Brooklyn Bridge will be one hundred years old in May. In October, the Metropolitan Opera will commemorate its first season, 1883, when the Old House opened with *Faust*. And also in 1983, Sotheby Parke Bernet, the fine-art auction house of which I am president, will celebrate one hundred years of sales in New York. Our corporate ancestor, the American Art Association, held its first sales in 1883 at 6 East Twenty-third Street. The firm was selling "modern" paintings then; one hundred years later, and forty-nine blocks uptown, it is still selling modern paintings, only the definition of *modern* has changed. Then, the paintings were usually landscapes fresh from easels at the Paris Salon; now, they may be Stellas or Warhols. Furniture, porcelain, silver and books were offered in the gallery on Twenty-third Street; and later, when the firm became Parke-Bernet Galleries, on Fifty-seventh Street. Sotheby Parke Bernet is still selling



President of Sotheby Parke Bernet, John L. Marion discusses a unique privilege of his position: viewing the exchange of art from the vantage point of the auctioneer's podium.

such items every week, but now the sales may include Art Nouveau, Art Déco, photographs, and Latin American paintings—to name only a few newer fields of collecting that were undreamed of in those days.

Auction houses refresh the art market by putting collections up for competition, enabling established collectors to add to their holdings,

and newcomers to enter the field. Sotheby's and its predecessors have a history of ground-breaking exhibitions, too. In its third season, 1886, the firm held one of the first shows in America of the French Impressionists, who were then regarded—except by a very few brave buyers—as beyond the pale of collecting.

In 1929, the galleries were the scene of another famous exhibition: a show of American furniture held for the benefit of the Girl Scouts—the first major event devoted entirely to the American decorative arts. On the fiftieth anniversary of that exhibition, the firm sold the American furniture collection of Edgar and Bernice Chrysler Garbisch, a landmark sale in that now flourishing field.

Sotheby's contact with the community of collectors often continues from the beginnings of a collection, through its growth and development, and finally to its dispersal into the hands of yet another generation of collectors. I, for example, knew Colonel and Mrs. Garbisch from the



ABOVE: At Sotheby's in New York, Mr. Marion directs the drama as offers for Church's *Icebergs* volley between two ardent bidders. Sold for \$2,500,000, the oil surpassed the world auction record set by Mr. Marion's father eighteen years earlier. RIGHT: A second star of the season was Turner's *Julet and Her Nurse*. In a tense session, it garnered \$6,400,000.



continued on page 32

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GUEST SPEAKER

John L. Marion
continued from page 28



Little Joe with Cow, by Japanese-American painter Kuniyoshi, disconcerted Mr. Marion by selling for ten times its presale estimate. The final bid was \$220,000—a far cry from the expected \$20,000.

time I joined the Parke-Bernet Galleries. Their New York residence was across the street, at the Carlyle Hotel, and when they came in on Saturdays to look at the exhibitions I used to chat with them about their latest acquisitions and help them with bids. Many years later I had the satisfaction of being the auctioneer for their collections: Impressionist and Modern paintings in New York, and Americana at their country place in Maryland. The paintings auction featured a \$3 million Picasso, while the sale at their home *Pokety Farms*, on Chesapeake Bay, was a most impressive house sale—eighteen thousand visitors came to view the collection. It was particularly exciting to see a Chippendale desk I had sold the Garbishes in 1972 for \$120,000 sell for \$250,000, setting a new record, at the time, for American furniture.

My father, Louis J. Marion, preceded me at the auctioneer's podium. He came to work for the American Art Association in 1927, so for more than half of Sotheby's first century our family has been connected with the firm. The high point of his career as auctioneer was the sale of the cele-

brated Rembrandt painting *Aristotle Contemplating the Bust of Homer* (1653). Now displayed in the Metropolitan Museum of Art, that painting in 1961 realized the unprecedented price of \$2,300,000. The figure was then more than twice that ever realized for a work of art at auction, and one of my ambitions from the time I became an auctioneer was to sell something that broke that record. I had to wait eighteen years. My chance came with Frederic Edwin Church's *Icebergs*, the now famous long-lost painting that turned up in a boys' home in Manchester, England. I knew it was a great American picture, but wondered how many bidders there would be for a painting measuring 64 by 112 inches. At the sale, plenty of bids came in, both in person and on the telephone, and in just minutes I had sold the picture for a record \$2,500,000. The first telephone call I made was to my father, by then retired, to tell him I had finally managed to beat his record at the podium.

That record didn't stand for even the season, however, because a few months later I had before me on the auction stage a major painting by

continued on page 32B



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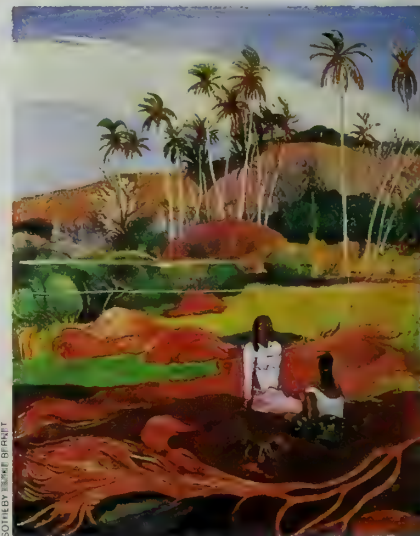
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GUEST SPEAKER

John L. Marion
continued from page 32

J.M.W. Turner titled *Juliet and Her Nurse* (1836), belonging to Flora Whitney Miller of New York. I had never felt such tension and suspense in the salesroom as that morning when Lot 44 was called. The bidders quickly narrowed down to one on the telephone, from England, and a representative, in the audience, of an Argentinian collector. The bidding



Sold for \$1,800,000, Gauguin's *Tahitian Women under the Palms* was one of many works that passed through Mr. Marion's hands during Sotheby's disposition of the Garbisch estate.

went slowly—at least it seemed slow—by \$100,000 increases, until we reached \$6,000,000. I thought it would stop there, but the Argentinian collector went on to \$6,400,000. Interestingly, the bidding took exactly six minutes, four seconds. When the applause died down, it wasn't easy for me to sell the next painting for a mere \$45,000!

During my time with the firm, the Parke-Bernet Galleries merged, in 1964, with Sotheby's, the British auction house already in its third century. As the interest in collecting has grown, I have seen the firm spread from its New York and London bases to establish a network of auction houses around the world.

Some seasons I am auctioneer for

continued on page 32D



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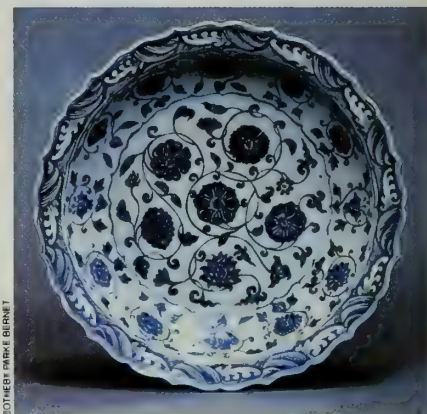
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GUEST SPEAKER

John L. Marion
continued from page 32B

more than \$30,000,000 worth of art. I'm often asked if I grow tired of selling, but with the variety of objects and sellers, how could I be bored? I have sold everything from the original bill for one of Paul Revere's rides to a record-breaking Impressionist work, and have wielded the hammer for the collections of many members of the great collecting families of America, including the Chryslers, du Ponts, Mellons and Rockefellers.



Used as a sugar container in a New York convent, this Medici bowl is one of many unique objects unearthed by Sotheby's diligent scouts.

A special thrill comes from selling the discoveries: the Medici porcelain bowl that was used as a sugar bowl by nuns in Yonkers and sold for \$180,000; the Tlingit Indian dagger that was found in a garage in Scarsdale and sold for \$72,000; a rare piece of early American porcelain by the Bonnin & Morris firm—bought a year before at a tag sale, for \$2, and sold for \$60,000; the fifteenth-century Ming dish brought to the auction in a brown bag and sold for \$76,000. We had sold it in 1924 for \$6.

The salesroom has its share of amusing stories, and taking bids can sometimes be unsettling. I remember when I sold the 69.42-carat diamond that became known as the "Elizabeth Taylor diamond." A representative from Cartier had told me he wanted to be included in the bidding as long as his arms were crossed. He was

continued on page 32F

Winterthur®

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Fabrics and furnishings of the Chippendale period (1755-1785) are characterized by endlessly sweeping curves, asymmetrical ornament and, as decorative motifs, natural and organic forms.

Cumberland: This handsome damask is from a woolen fabric in the "Winterthur" collection made in England between 1750 and 1800. The name "damask" indicates the weave's presumed origin in Damascus and describes rich figured fabrics featuring naturalistic pattern, woven of any of a variety of fibers.



Orme: The arborescent design of this colorful glazed cotton chintz, suitable for upholstery, is based on a fabric used for a set of window hangings and valances in the "Winterthur" collection. The original fabric was made in France and, in design, is a type of wood-block printed fabric most popular from 1775 to 1790.



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John L. Marion
continued from page 32D

standing by the door in a relaxed attitude, and as the bidding approached \$1 million—then the world record for a jewel at auction—I began to wonder if he had forgotten his signal and was just relaxing against the door. The bidder for Richard Burton stopped at \$1 million, and I carried it on to \$1.05 million. The Cartier man then unfolded his arms—I must admit, to my great relief. He secured the diamond, but on the following day, Richard Burton sent his representative into Cartier's, and the man came out with the diamond for Elizabeth Taylor.

A Tlingit Indian dagger, found in a garage, sold for \$72,000.

People often ask me if I can keep the bids straight while the sales are going on and bidders are raising hands all over the room. I usually have no trouble, but one evening in 1973 I was selling a painting by the Japanese-American artist Kuniyoshi. The presale estimate was \$15,000 to \$20,000. I was calling bids, when all of a sudden I realized I had gotten up to \$200,000, not \$20,000. I thought to myself, "Can this be right? In just a moment, there will be trouble—someone in the audience will protest." But a Japanese gentleman in the front row was nodding his head, and when I called \$220,000 as the final bid, he smiled triumphantly. So I hadn't erred, after all—Kuniyoshi simply had more admirers willing to bid high than we were aware of. I had sold a painting for ten times its estimate, and made a world record for the artist—all in a fit of absentmindedness. The view from the auctioneer's podium is never dull. □

Associated with Sotheby Parke Bernet since 1960, and president for the past ten years, John L. Marion orchestrates the sales of major estates and collections for the firm. His interest in collecting centers on English and American furniture of the early nineteenth century.

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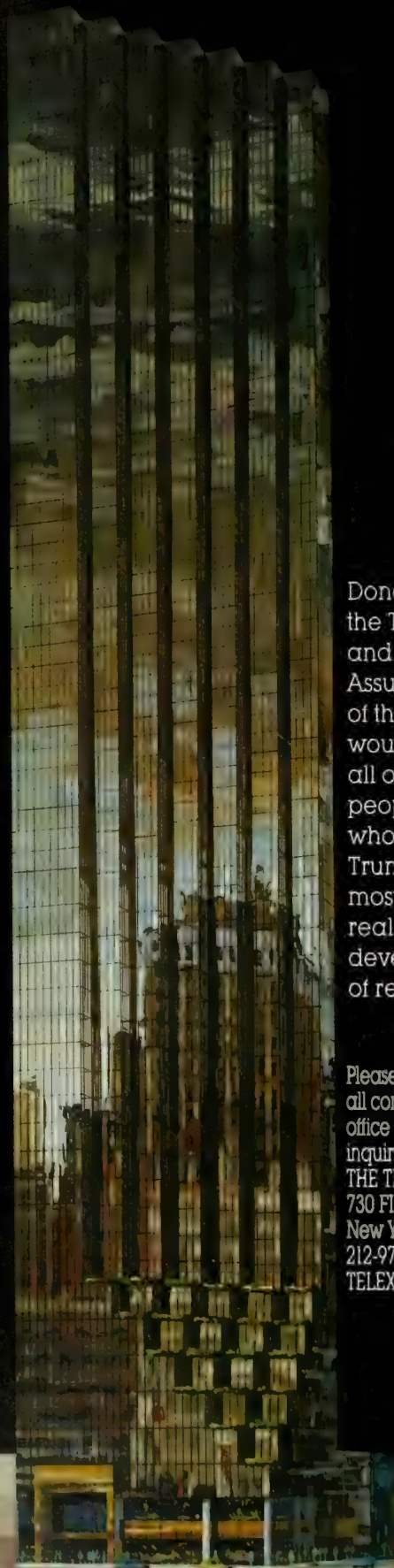
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OBJECTS

Leo Dennis—The Designer's Choices

"I'VE ALWAYS encouraged guests to enjoy and touch the pieces in my collection," says interior designer Leo Dennis. "In fact, I'm offended if they don't." The owner of an antiques gallery in Los Angeles with his design partner, Jerry Leen, Mr. Dennis believes objects should always be used, no matter how rare or fragile they are. "I often place one cypripedium orchid in a liner and display it in a piece of 2,000-year-old iridescent glass, or fill a rare Chinese vase with clusters of dried leaves," he observes. When Mr. Dennis designs a room, he maintains a similar respect for the integrity and potential of each object. Choosing pieces from a variety of periods, and of many sizes and shapes, he mixes them to create an environment that is both spontaneous and traditional. Once the furnishings are complete, objects are added to "jar the eye and the imagination."

"For an object to capture my attention," the designer continues, "it must have unusual merit and character and a marvelous form. I also look at color and the quality of execution." The eighteenth century is a favorite source for accessories that define



PHOTOGRAPHY ELIOT COHEN

Drawn to the diversity of 18th-century furnishings, Los Angeles interior designer Leo Dennis insists on the same variety in the objects he chooses: "All I need, to begin a new collection, is one wonderful example," he says. "It's hard to claim a preference. If you had fourteen children, how could you choose a favorite?"

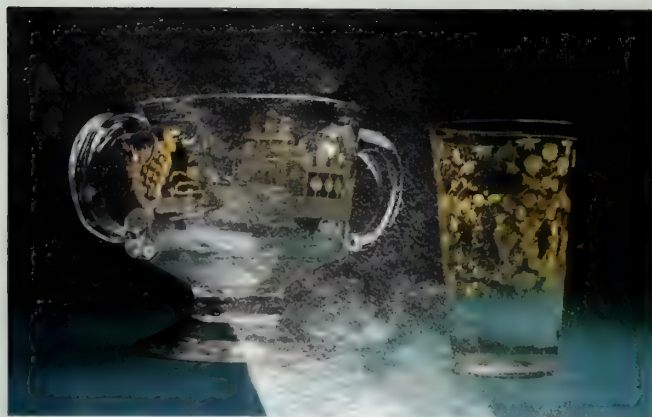
the essence of Mr. Dennis's criteria. "There was a mania for design and workmanship in that period that will never happen again," he says. "Instead of collecting extra automobiles, as some people do today, families in the eighteenth century might have owned, instead, as many as four complete sets of furniture. This need prompted endless variety in design."

Mr. Dennis's numerous personal collections can be safely categorized under what he describes as "thirty

headings or more. All I need, to begin a new collection, is one wonderful example. It's difficult to claim a preference for any particular object. If you had fourteen children, how could you choose a favorite?" he asks.

After many years of shopping throughout the world, Leo Dennis now conducts his major expeditions on biannual visits to London and Paris, though Hong Kong, Canada, and a sampling of American cities might be included in an occasional itinerary. "When I arrive in a city, my formula is to act as though I'll be there only one day," he explains. "I want to see the cream first, so I visit the best shops and work my way down. Since I don't like to have my mind colored with figures, I won't ask the price until I decide I want the piece. I also shop in street markets. I'll sometimes walk as many as fifteen miles in a day. It's very stimulating, and I never get tired as long as there are new things to see."

When surveying the marketplace, Mr. Dennis does not overlook a piece simply because it is flawed. Though a chip or crack might require extensive research and subsequent restoration,



"The beauty of an object should be in its use," says Mr. Dennis, who, in a sly decorative gesture, places a 17th-century Catalonian bowl next to a glass purchased in a flea market. "In quality, I will put a wildly expensive object next to a piece that is not," he observes. "I find it quickly absorbs the in-

terest of the older piece."



"When Mallett & Son in London showed me the Derbyshire spar urn (center), they praised the unrivaled coloration of the stone," Mr. Dennis says. "I quickly agreed, and bought it, though a tiny nick had diminished its value to others. I use these magnificent Blue John urns on my dining room table and illuminate their forms with small votive candles."

continued on page 40



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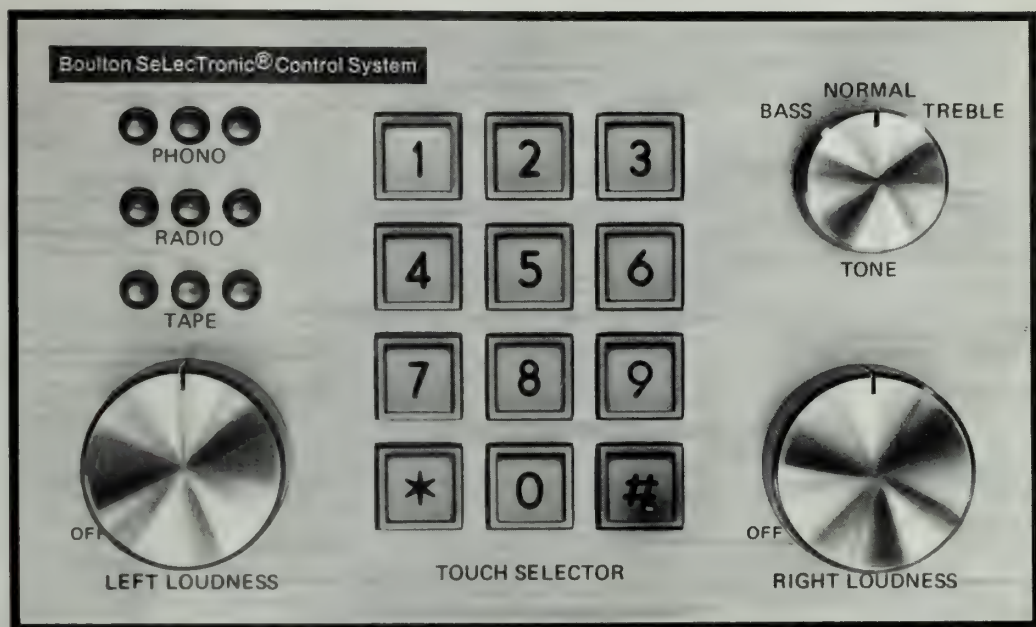
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the item is evaluated by the same standards as one that is unblemished. "In a case like this, I'm primarily concerned with the inherent beauty of an object," the designer says. "Naturally I'd like it to be perfect, but I won't turn it down just because it isn't. A museum may have one example of a certain type of Meissen. It may be damaged, but if it's the only piece of its kind in the world, curators won't hesitate to include it in the collection. These impaired items, in fact, are often priced at a great discount, though that's not the reason to buy



When Leo Dennis discovered this copper basin at Loyd-Paxton, in Dallas, he wondered if it might be a Chinese drum. Research, however, identified it as a 19th-century soap kettle. "I love the metallic patination," he observes. "It's the perfect container for a *Rhapis* palm."

them. But it is a terrible mistake to settle for something that's ordinary and flawless, rather than to find something that might be extraordinary and imperfect."

Leo Dennis further expands his range of objects—and objects he chooses for his clients—by purchasing reproductions. "Instead of sitting behind a wall and being seen by only a few people, a reproduction allows something wonderful to be shared with others. A great car is a reproduction, for example. Wouldn't it be a shame if the manufacturers produced only a single Rolls-Royce and then closed down the factory?"

An original piece can occasio



ABOVE: Mounted on a reproduction Louis XVI pedestal from Dennis & Leen, a Han vase from C. T. Loo in Paris impresses Mr. Dennis as the "quintessential object." He uses it to hold flowers or a wooden lotus. BELOW: Faïence dishes unearthed in a Paris flea market are 18th-century replicas of refined silver pieces. "It's intriguing to find sophisticated forms executed in such a humble medium," says Mr. Dennis, who fills them with fruit to create still lifes.



be inventively reproduced in a different medium, the designer finds. On a trip to Venice he became intrigued with a fresco on an obscure corner of an exterior palazzo wall. In order to capture the precise segment of ornamentation he wanted, it was necessary to photograph the wall from a gondola, using a telescopic lens. The image was then reproduced on canvas for Mr. Dennis by a capable artist in Los Angeles.

One hazard to the devoted collector, Leo Dennis believes, is to become overly informed, and consequently

influenced by an object's history. "If I like something, that's enough. I've never allowed formal education to interfere with my natural ability to select an item. Too much research can be distracting. The first thing you know, instead of admiring a Chinese vase for its beauty, you're looking to see if the dragon has seven toes. It's easy to become bogged down with technicalities. Turning pieces upside down in search of marks can become very boring. I go to museums for visual pleasure, not to verify the authenticity of things I've purchased.



Found in street markets throughout Europe, 18th-century glass beads are considered highly collectable objects by Mr. Dennis. "I lay out the individual beads," he says, "and then string them together on jewelry wire. They're just the sort of thing my guests like to touch."

When searching for objects, it's very important to maintain this kind of innocence. It's the only way to see an object in a decorating sense, beyond its scholarly framework."

This approach frequently manifests itself as an element of surprise in Leo Dennis's work. Intrigued with design, instead of period, he might place a bonsai tree on a French console in front of a large modern painting, or add one green crystal to a seven-foot chandelier. "The overall design of a room should be serious," he reflects, "but objects, used in unique ways, can add a human touch, and sometimes a bit of humor." □

—Lucinda Irwin Smith



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Gustave Caillebotte (French, 1848-1894), *Yellow Roses in a Vase*. Signed l.r.: G. Caillebotte; signed u.r.: G. Caillebotte/1882. Oil on canvas, 21 $\frac{7}{8}$ x 18 $\frac{3}{8}$ inches (55.6 x 47.3 cm).

EXHIBITION: Retrospective Exposition, 1894, Paris

PROVENANCE: Collection Edgar Degas
Collection J.B. Faure, Paris
Collection Felix Wildenstein, New York
Collection Gertrude Meyer, New York

LITERATURE: Marie Berhaut, *Catalogue*, 1951, no. 179
Marie Berhaut, *Caillebotte, sa vie et son oeuvre, catalogue raisonne des peintures et pastels*, 1978, no. 206.

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COLLECTOR'S CLOSE-UP

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

SAMARKAND, located on the trade route to China, produced a distinctive type of Turkoman carpet usually tied with the typical Sehna knot and made with the fine wool of that region. Taking their inspiration from Chinese designs, the Samarkand weavers created carpets that reflect a blending of cultures. Circular and fret motifs within a light palette of colors identify this type of carpet, as shown here, and set it apart from the muted ground color and octagon repeat of the East Turkestan examples.



See Page 59.

THE THEME of athletes struggling with rearing horses—representing the battle between reason and the senses—began in antiquity. A famous pair of marble horses on the Quirinal Hill in Rome kept the theme alive for centuries. This subject, which gives the artist an opportunity to show his knowledge of human and equine anatomy, attracted early-nineteenth-century sculptors of large statuary as well as modelers of small bronzes such as this spirited pair.



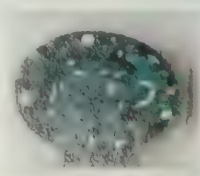
See page 72.

A CONFIDENT or tête-à-tête, an S-shaped seating device, takes its name from the side-by-side proximity of its occupants. An outgrowth of the imaginative French furniture of the late eighteenth century, designs were also made by Hepplewhite and Adam. This occasional seating piece flourished throughout the nineteenth century for use in spacious rooms. The rustic version seen here, with carved shells and silverleaf finish, is a typical example of grotto furniture—one of the many styles to be found in the home or garden.



See page 74.

PALISSY WARE is the generic term for the type of exotic pottery first created by Bernard Palissy, circa 1548, and produced for some two hundred years. Like small pools, the glazes of this ware are decorated with snakes, eels, snails and lizards in relief, cast from life and glazed with



brilliant colors. Palissy's fame grew with the popularity of this "rustic" pottery. Among his most famous commissions was the design for a ceramic grotto, made in the rustic style, for Catherine de Médicis.



See page 108.

EDGAR BRANDT is remembered as the master ironsmith of the French Art Déco movement. This floor lamp, one of a pair, demonstrates his decorative imagination and earlier fin-de-siècle beginnings. The undulating tendrils of the Art Nouveau style are reinterpreted here in the more Déco motif of pythons supporting the Daum Nancy glass bowls. These lamps are more sculptural examples of Brandt's metalwork than his low-relief screens and panels of various metals, which were acclaimed in Paris in 1925.



See page 108.

AS A YOUNG MAN, Belgian painter Pierre Alechinsky became a member of the Cobra, a group that included the Dutch artist Karel Appel. They sought an art that would express basic or primeval desires, of direct expression unguided by the intellect. Rather than working with a Freudian attitude learned from the Surrealists, these painters worked in a tradition of Nordic mythology and northern Expressionism. Strongly emotional, antitraditional and antiaesthetic, Alechinsky's canvases are spontaneously covered with rhythms of thick paint and heavy colors.



See page 109.

MILANESE ARTIST Mosè Bianchi (1840-1904) began his career as an exacting painter of realistic genre, influenced by a stay in Venice and by the works of Guardi and Tiepolo. With an interest in atmospheric effects and the impasto brushstroke, he was more concerned with achieving quick effects through the virtuosity of touch than with variations of color and light. Bianchi's training in genre is revealed in this early portrait of his wife, which retains some tightness of strokes with a lively sense of light. □

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The Seasoned Ambience of an Aspen Setting

INTERIOR DESIGN BY KALEF ALATON, ASID, AND JANET POLIZZI
ARCHITECTURE BY LARRY YAW, AIA
PHOTOGRAPHY BY MARY E. NICHOLS



ABOVE: A 17th-century French chalet-style façade appropriately announces the Aspen, Colorado home of Richard Sturgis, while the interiors, designed by Kalef Alaton and Janet Polizzi, further suggest the mellowness of European homes. RIGHT: The Living Room reflects the use of *recherché* pieces. To the right of the French fireplace is an early-19th-century stone statue, *The Slave*. The chair and ottoman are covered with mohair velvet from Old World Weavers.

DURING A SKIING HOLIDAY in Aspen, Colorado, businessman and horsebreeder Richard Sturgis came upon a house at the end of a wild game preserve. Covered with snow in winter, and bluebells, columbine and Indian paint in summer, the hills and valleys remained untouched by the developer's bulldozer. Mr. Sturgis thought it an ideal place to live, but he found the house itself "somewhat less than desirable." He set about rectifying the problem.

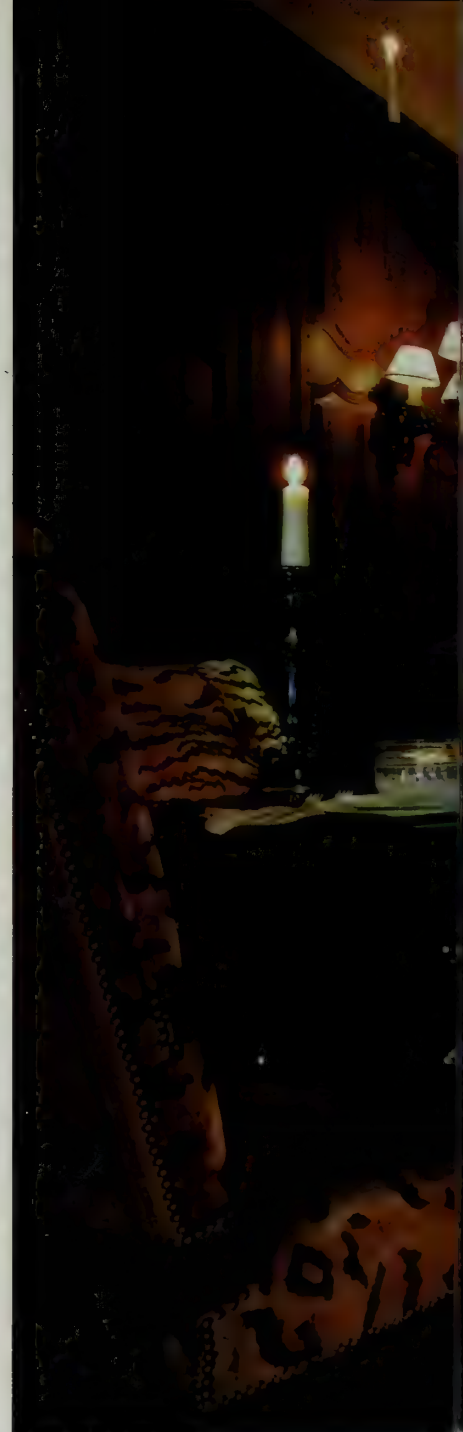
A mutual friend had recommended Kalef Alaton as an











PRECEDING PAGES: Wooden beams, French doors and flooring serve to unify the Living Room. A prancing horse from India is balanced by the Roman marble torso of a faun. To the left of the horse are Ming Dynasty jars with gold tracery. Two from a set of six pictures painted by Pierre Lenfant for Louis XV at Versailles depict *The Siege of Tournai*, left, and *The Siege of Ypres*, right. The Sitting Room is graced by a pair of paintings by Jan van Oolen, late 17th century. Louis XV fauteuils display original tapestry work. ABOVE: The design for the Kitchen, according to the designers, conjures up a traditional kitchen where everyone gathered." ABOVE RIGHT: Illuminated by a 12th-century Flemish bronze chandelier from Didier Auber, the Dining Room glows with wood tones. The wall paneling is 17th-century oak. Louis XIV fauteuils are covered in velvet from Brunswick & Fils.

interior designer, so Mr. Sturgis flew to Beverly Hills to conduct an interview and found instant rapport with both Mr. Alaton and his partner, Janet Polizzi. The house was demolished to the foundation. The designers and Larry Yaw, of Hagman Yaw Architects, drew new plans, and the result has the flavor of a European chalet.

"The design concept for the interior was not difficult," Kalef Alaton says. "Richard wanted rooms with the comfort of a house that had been here a long time, one that had achieved the mellowness of being lived in. To give the



feeling of permanence, pieces had to be of very good quality. The hard part was finding them."

When construction started, the interior designer and owner left on the first of six trips through England and the continent. They found furniture in Paris, paintings in London, accessories in Venice, mirrors in Rome, fireplaces in the south of France and linens in Marbella.

"I selected—or Kalef made me think I selected—everything that went into the house," Richard Sturgis says. "We might be in a shop and I would suggest a piece of furniture

or an object and Kalef would offer alternatives. He guided me with ideas, like playing a game of bumper pool."

If the design concept was clear, the actual achievement was purposely left vague. "I like the unexpectedness of such trips," Mr. Alaton says. "One of the joys is to be surprised by what I find around the corner in a little shop, something that will give a twist to what I am designing." One such unexpected acquisition was the Samarkand rug in the master bath. Twelve by six feet, the rug covers little of the large room and much of the floor is therefore left bare.



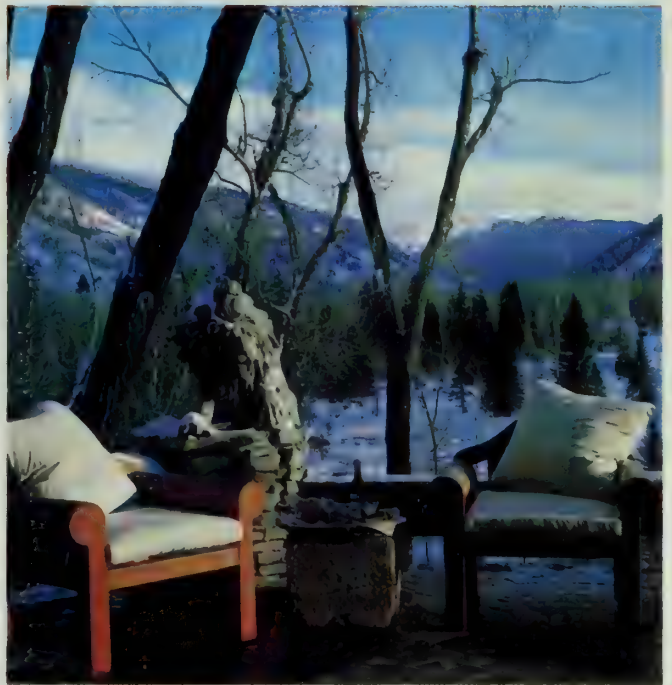
"What does it matter if a rug does not fit a room conventionally and take in a sofa and two chairs?" Kalef Alaton asks. "The rug is fabulous, we probably wouldn't find another close to it. Not everything has to fit exactly."

Paintings are often partially hidden behind pieces of furniture. This lack of precise calculation gives the design an incidental quality, as if the owner brought paintings over a period of time and placed them where he would enjoy them most. Janet Polizzi points out that rooms are more interesting when the pieces in them come to light gradu-

ally: "In the same way, people who feel good about themselves don't have to show all of their best qualities at once."

This quality has fooled even the most practiced eye. After the first few trips to Europe, the designer gave up looking for a dining table and had one made in Paris. Declared new, the table was stopped by customs officials, who believed it to be a seventeenth-century Italian antique of considerable value. The craftsman who made the table was summoned to the docks to verify his work.

When time came for installation, Richard Sturgis was out



of town. Even though he knew exactly what had been purchased, when he returned to Aspen he was totally unprepared for what he saw. "I thought I knew what the rooms were going to look like, but when I actually saw them, I think I was a little overwhelmed, and then I realized that the house was everything I had hoped for, and more."

The house honors the designer, who, without camouflage or compromise, created exactly what was wanted: a residence with a polished past on rugged land. □

—Suzanne Stark Morrow

ABOVE LEFT: In the Master Bedroom, the bed occupies a cozy, draped alcove under the eaves. Leather from J. Robert Scott covers the 19th-century country wing chair, and the room is characterized by gentle fabrics and hues. Stronger tones are introduced by a side table and an 18th-century French desk and chair, while a sleek marble table interjects an unadorned, contemporary note. The late-19th-century painting is by Louis Courtat. TOP: The Master Bath affords a commanding view of the surrounding mountains. On the table are 19th-century marble and bronze-doré lamps; before it, a 19th-century Louis Philippe painted chair. Placed in a balanced harmony, the individual pieces are integrated by a Samarkand rug. ABOVE: The rear terrace, seemingly guarded by a 19th-century stone lion, has a heated floor and is used for dining, relaxing and entertaining.

Artist's Manhattan Loft

The Parallel Evolution of Frank Faulkner's Work and His Living Space

PHOTOGRAPHY BY BILLY CUNNINGHAM



Artist Frank Faulkner's decision to change from "high tech" to warmer, more personal interiors for his home and studio in a Manhattan loft signaled a new direction for his painting. OPPOSITE: The formerly pristine space of the Living Room now contains favorite objects, including a 19th-century French sieve. Sculptures are a Javanese head and an African mask. ABOVE LEFT: A Living Room grouping draws upon the artist's collections of African sculpture and African and American ceramics. ABOVE RIGHT: Among African sculptures in the Living Room are a Mende-style mask (left foreground) and a small Ashanti figure. FOLLOWING PAGES: In the Living Room, Faulkner's 1982 painting *Arabia Felix* exemplifies the recent evolution of his style.

"AS AN ARTIST, A PAINTER with a studio in my loft, I want to put my influence on this space, rather than have the space impose its influence on me," says Frank Faulkner, of his Chelsea loft in New York City. Faulkner is widely acclaimed for his opulently worked and colored canvases, which evoke the chased and jewel-encrusted metalwork of Achaemenidian Babylon. Recently he has taken a new direction in his artistic expression. This move—away from purely abstract to more figurative art—is reflected by changes in his living space; the artist's home has become a documentation of recent developments in his career.

"Originally, the loft had a highly polished, slate gray floor." Low-voltage lighting and the spatial arrangement designed by Luis Rey of McMillen Inc. had created a tour de force in "high tech." "In a way," the artist says, "a 'high tech' loft space is beautiful for its clarity and pure lines.

But it exerts a lot of pressure. During the day that sleek floor swallowed up all the light streaming into the loft."

About two years ago, Faulkner became interested in the *faux-marbre* floor in the home of Biedermeier antiquary Niall Smith (see *Architectural Digest*, February 1982). Faulkner had been searching for new directions in his painting and was inspired by the soft look of the floor. He decided to have his own floor painted in the same manner. "Now it is a warm honey color, arresting because of the marble patterning," Faulkner says. "But after the first impression, it becomes a part of the rhythm of the room."

Marbling the floor announced a new direction for Faulkner. His artwork began to assume a more figurative character, allowing more room for images and fantasy. Concurrently, he rethought the interior design, moving away from the pure lines of "high tech." He maintained











Faulkner ushered a more relaxed mood into the loft by having the floors painted in a *faux-marbre* design. He maintained the original spatial arrangement created by interior designer Luis Rey. LEFT: the sliding door between the Dining Area and the studio allows the artist to step back and gain perspective in viewing his work. Antique Persian rugs punctuate the harmonious décor. ABOVE: In the Dining Area, lighting focuses on the head of a religious figure from Goa.

the physical plan devised by Luis Rey, who, as a friend, had been able to anticipate the artist's living, working and entertaining needs. But into the space Faulkner now introduced his collections of pottery, African objects and Oriental rugs, as nourishment for his artistic imagination—and the loft took on a deeply personal character.

Faulkner explains, "About a year ago I started to break away from pure geometry and pure abstraction to explore the representational image. As I am concerned with lush color and a sensuous, almost erotic surface, I began to experiment with the snake form. It is pure line, texture and color and lends itself well to my style of painting. However, just as I demand that all components of my loft have functional meaning, there is no gratuitous decoration in my work. My paintings are frankly opulent and intentionally beautiful, and the heavy encrustations of paint always bring the eye back from landscape references and serpentine images to the surface. The idea is architectural, or like a mathematical progression, which can create the changes in light or the direction of light that I seek."

In the same way that the artist continually works and reworks his canvases, he continually reshapes his living



ABOVE: The small colorful Bedroom offers Faulkner a cozy alternative to the large scale of the loft. His 1982 painting *Rain Snakes* animates the wall. A tartan blanket covers the bed. RIGHT: Recent works-in-progress in the artist's Studio exemplify his statement: "My paintings are frankly opulent and intentionally beautiful, and the heavy encrustations of paint always bring the eye back from landscape references and serpentine images to the surface."

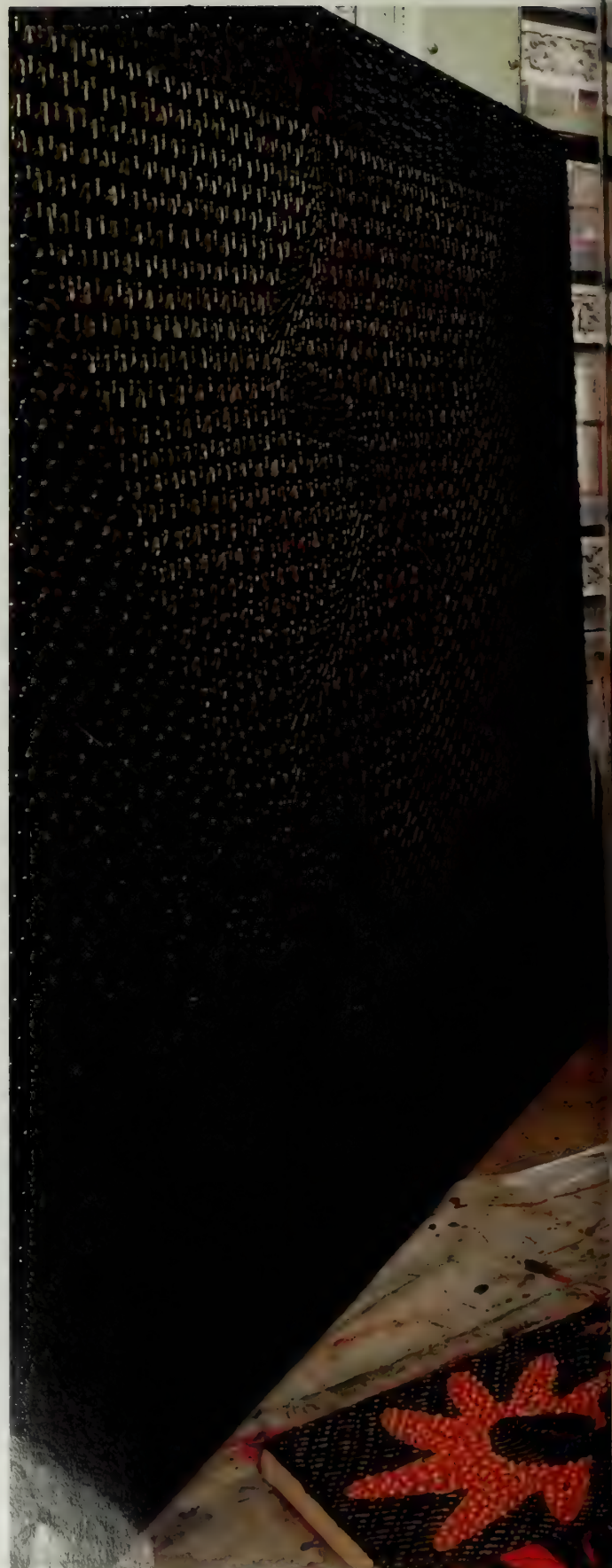
space, always seeking new inspiration. He says, "My life is a series of accretions—of found objects, impulse purchases and things that simply look good to me." The flow of objects through the loft, and the freedom to mix found objects with his other possessions, illustrate Faulkner's understanding of the principle of living with many options.

Today the loft has a warm, comfortable quality. It represents the artist's taste and stylistic directions, rather than a single interior design idiom. Evidence of the relaxed mood is the free flow of movement between studio and living space. The artist now keeps the sliding door to the studio open, to encourage interaction between his two milieus.

"Finally, it all boils down to comfort," says Faulkner. "I found that the pure 'high tech' interiors had to be lived up to. I don't want that now. My environment should be rich, beautiful and ordered with many options."

As an artist constantly experimenting with new forms of expression and unexpected combinations, Faulkner has been successful in using his loft as a testing ground for ideas later incorporated into his canvases. In this regard, the loft has evolved sympathetically with his new art.

—Hathaway Flanagan







At Cap-Ferrat

A French Villa Reflects Florentine Influences

INTERIOR DESIGN BY ALBERTO PINTO
PHOTOGRAPHY BY PASCAL HINOUS



"THIS HOUSE EXISTED in our imaginations long before we found it," says Danielle Cacoub. "It is a physical symbol of Tuscany, and I love everything to do with Italy. Sometimes I go to San Remo along the coast just to breathe the atmosphere."

Nevertheless, when the Cacoubs found their summer house, it was in France, on the pine-green peninsula of Saint-Jean-Cap-Ferrat. It is more a palazzo than a villa, built about a hundred years ago, overlooking the



Built before the turn of the century, in a Florentine style, the summer villa of French architect Olivier Clément Cacoub and his wife, Danielle, has interiors designed by Alberto Pinto, who is a good friend of theirs. OPPOSITE: The villa graces a hill on the Mediterranean peninsula of Saint-Jean-Cap-Ferrat, between Monaco and Nice. ABOVE: The main path in the garden leads to the Temple of Love. LEFT: The pond in front of the temple is framed by Italian cypress trees.



ABOVE: Elements of the Entrance Loggia include a mosaic walkway, Florentine vaults, and columns of red Italian marble with contrasting capitals. RIGHT: A stairway decked with orchids leads to the ground floor. OPPOSITE: In the Entrance Gallery on the ground floor, the *faux-marbre* floor and lean lines of the stairway railing offer a spare contrast to the Italian Rococo gilt console



Mediterranean. The first owners were English, and the architect unmistakably Italian, and he used a Florentine style throughout. The columns supporting the patio are red Italian marble, the southern sunlight falls on walls of sienna yellow. In the Italianate garden, trees and shrubs are festooned with wisteria.

Olivier Clément Cacoub is one of France's leading architects, yet he finds no conflict whatsoever in having chosen an existing house for the



family's summer residence. Apart from "refreshing" it, he left it structurally unchanged. Excited by sculpturing space into new shapes, he thinks architecturally in sweeping gestures, but "the modern," he says, "doesn't exclude the old."

The interiors were achieved with the help of a longtime friend, French designer Alberto Pinto. He worked with—the Cacoubs choose the word carefully—passion.

"When I saw the house," he said, "I

thought it had so much character, it was easy." Yet at first glance all the potential gaiety of the interior was submerged under heavy colors, dark reds and greens, and crowded with furniture and ornaments. The sumptuous atmosphere was part of its intrinsic personality, but Mme Cacoub and Alberto Pinto worked together to bring the house to life, filling it with light and air, and always bearing in mind that it was to be lived in during the summer months. Thus the entire

Built about a hundred years ago, the house overlooks the Mediterranean.



ABOVE: Cool colors provide a muted background for the theatrical mood of the Grand Salon, which has as one focal point a pair of spirited bronze horses. The fauteuils are Italian Neo-Classical and the collection of 18th-century engravings is devoted to various views of Florence. RIGHT: Prominent in another area of the Grand Salon are Italian paintings, a gray stone Italian mantel, and an Italian terra-cotta urn. OPPOSITE: The chandelier, 19th-century silver candelabra and dolphin-shaped supports of the table lend the Dining Room a Baroque quality. The "château" aspect of the room is accentuated by trompe l'oeil fresco panels painted to represent Medieval tapestries, and the carpet echoes the same geometric motif.



gallery is alight with orchids, their pale gold echoing the gilt-framed Medici "papal" mirror. They also visually link the garden to the house, for orchids in profusion border one side of the approach stairway.

"I wanted the inside and the outside to equal each other," Mme Cacoub says. "This is an enormous house, three floors, without counting the basement, and eleven bedrooms. We had never thought of so much space for ourselves. It was austere,



closed, sad. It's grown younger and younger; now it is a beautiful lady." She goes further in her imaginings. "Now it is a girl of twenty."

Danielle Cacoub has lent her personality to every room. In the master bedroom, as elsewhere, there is the glint of gold, the subtle luster that rings like a grace note throughout, so that, in spite of its freshness and femininity, the decorating always holds true to its Italian commitment. It is Mme Cacoub's favorite room, the one

in which she participated most, and it was her idea to cover the walls with lace. At first, Alberto Pinto balked, then conceded, and the idea was a success. The result is serene charm without any hint of fussiness.

Her husband's favorite is the blue guest room. "I want to steal it from my friends and have it for myself," M. Cacoub says. "The view is marvelous. The richness of the room is added to by what you see from the window." Spontaneously, he links

Architecturally, the designer believes that "the modern doesn't exclude the old."



Danielle Cacoub personally participated in the design of the Master Bedroom, and it was her idea to cover the walls with silk lace. The glint of gold, and the columns of the bed, evoke an especially Venetian spirit. The tête-à-tête is antique French.

architecture and design to broader ideas on aesthetics and philosophy. Descriptions, ideas, leap out exuberantly. "When I look at the world I see happy people, not people alone. I believe in fullness. I like paintings, objects, everything that mankind has created, in houses, gardens, life. Every day I begin anew."

Finding objects and furniture was a labor of love. The house was already furnished when it was acquired, and some of the pieces have been kept,

not on the basis of their value, but for the way they fitted in. Some eighteenth-century engravings of Florence were retained. They, obviously, were right in character.

Alberto Pinto's knowledge of history, styles, periods, gives his work unity and authenticity. There is a dreamlike quality to this nineteenth-century reproduction of Renaissance Florence, a knotting of two time sequences, the forceful statement of the original and the nineteenth century's



vision of it, which requires subtle handling. The dining room, for example, has trompe l'oeil fresco panels representing hanging tapestries.

Feminine though the house has become, it is carefully balanced. The woodwork in the gallery has been lacquered white in the rejuvenescence process; the dining room has rough white cotton draperies, but this serves to accentuate the authority of dark doors in one, and in the other, the grandeur of bronze dolphins sup-

porting a glass tabletop. A succession of galleries join the rooms, adding to the palazzo feeling.

All this came from the blending of three minds, absorbed in architecture and design, delighted at creating something together. When warm breezes nudge the dark cypresses in the garden, the house itself seems to breathe with the atmosphere that Olivier Clément Cacoub has described as "happy living." □

—Catherine Styles-McLeod

The well-groomed, spacious grounds bordering the villa are luxuriantly planted with old olive trees and wisteria. These influenced Mme Cacoub's thoughts about a sparkling, airy design, as she "wanted the inside and the outside to equal each other."

Antiques: The Ubiquitous Tray

Marvels of Design Wed Artistry with Utility





OPPOSITE: Tray, Japanese, Meiji period, circa 1850. Lacquer and ivory; 30" long x 22¼" wide. Fashioned in the Shibayama style, named after the Shibayama Dosho who founded the school, materials are inlaid on a lacquer ground. Intricately worked birds abound on this tray bearing the seal of the Tokugawa family. East & Orient Company, Dallas.

ABOVE: Tray, English, second quarter of 19th century. Papier-mâché and mother-of-pearl; 2'7" long x 2' wide. Displaying a romantic moonlit scene, this delicately painted and gilded piece is enhanced with inlaid mother-of-pearl, a combination of elements especially popular during the Victorian period. Asprey & Company, Ltd., London.

WHEN ANNA, duchess of Bedford, brought the "taking of tea" out of the public tea garden and into her home at the beginning of the eighteenth century, tea became an event. It was a party that celebrated the importance of all the new and exciting equipage for the making and partaking of that exotic potion. From kettle to caddie, there was no greater component of the tea service than the serving tray.

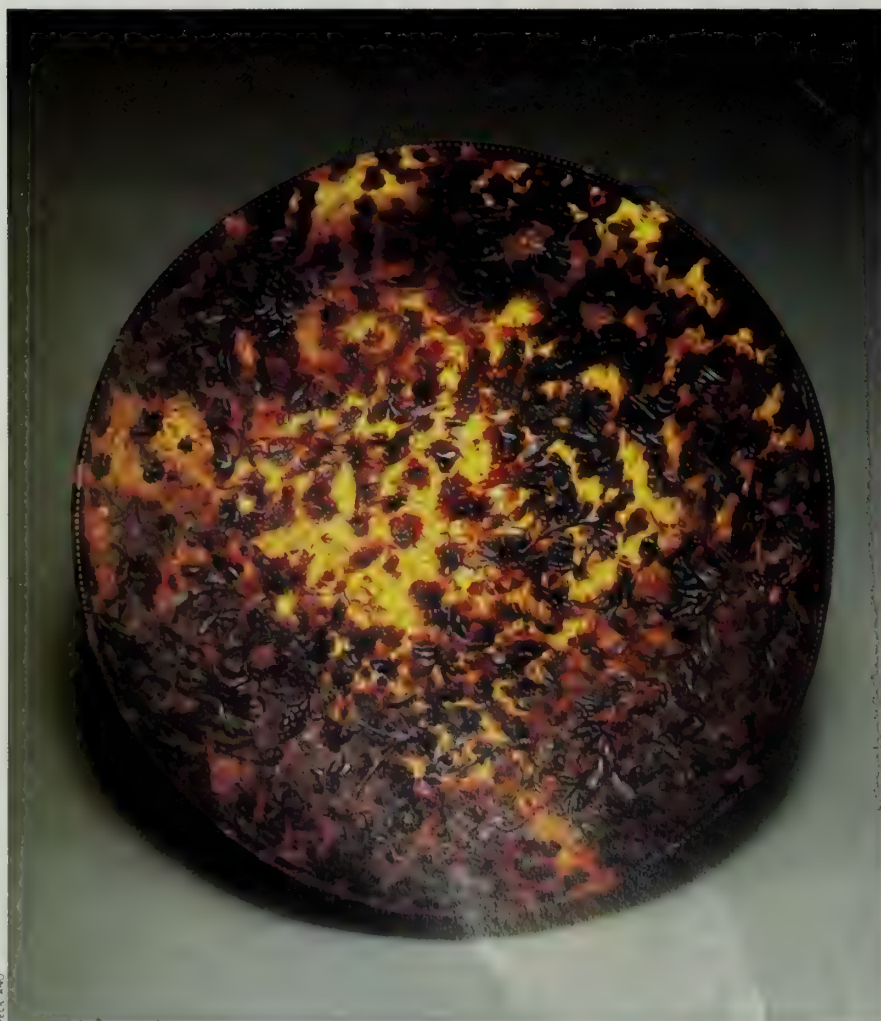
Tea, coffee and chocolate revolutionized and civilized the habits of Europe. Soon, mornings arrived

more tolerably with an exquisite tray holding the morning beverage in a delicate Rococo pot and cup decorated with colorful enamel flowers rivaling those produced by Nature.

These diminutive services for one, or at most, two, become a special entity when held on a matching tray—the cabaret. They represent the spirit of a sybaritic age caught by the enterprising and creative ingenuity of the European porcelain artists. Quick to seize each new trend in social habits and to invent the newest of

shapes, or adapt objects to accommodate society's custom, they eagerly attempted to translate wooden and silver tray forms into the new and improbable medium of porcelain.

Examples of Sèvres porcelain trays of the 1760s were so highly esteemed for their beauty and decorative vitality that the most renowned master *ébénistes* produced the *table en chiffonnière*, a small and delicate table with a ceramic tray for its top. Often the design of the enamel on the porcelain was reflected in the fine *vernis Martin*



ABOVE LEFT: *Tray*, English, Robert Garrard, 1844. Silver gilt; 30" long x 23" wide. Created by the English Crown Jewellers, this highly decorated tray with stately coat of arms is part of a tea set. The heavy engraving reflects the 19th-century taste for greater richness and elaborate ornamentation of solid useful wares. Garrard & Company Ltd., London.



OPPOSITE: *Tray*, Chinese, circa 1750. Tortoiseshell; 10" in diameter. Although tortoiseshell is generally thin and not usually carved in low relief, the Chinese excelled in this form of decoration. The obverse side of this example bears flowers, birds and rockery, carved on a diaper-patterned background. Ralph M. Chait Galleries, New York.

ABOVE: *Tray*, German, J. P. Kayser, circa 1900. Pewter; 19½" long x 12" wide. The pewter foundry of Kayser Sohn fashioned many articles embodying the spirit of the German Art Nouveau movement. Here, a deliquescent female figure in shallow relief is surrounded by curving tentacular tendrils and flower and leaf motifs. Kenneth Barlow, Munich.



ABOVE: *Tray*, Chinese, Ch'ien Lung period, 1736–1795. Famille rose enamel and metal; 11½" long x 7¾" wide. Chinese painted enamel, known as Canton enamel, was primarily used for export ware. This example displays a landscape and seascape depicting a European ship at anchor. Ralph M. Chait Galleries, New York.

OPPOSITE: *Salver*, English, John White, 1719. Silver; 14½" in diameter. During the George I period, as in the preceding reign, the English relied on economy of line and ornamentation for decorative effect. Here, a salver embraces the mode with a cast octafoil rim and a plain bearing an engraved coat of arms of Narris. S. J. Shrubsole, New York.

finish of the wood. This is but one example of the tray becoming a table.

Although our language, unlike others, no longer differentiates between the various sizes and types of trays, the uses are the same: to present, to hold and to convey.

An important Medieval serving device was the salver, a small round or scalloped tray with a single conical foot, which was used to present a goblet or hold a particular delicacy. The capacious circular charger, traditionally used for the serving of the meat course, was long the most important serving tray of a household. But with the changing customs of the seventeenth and eighteenth

centuries its ceremonial importance passed to the round waiter and other silver forms. By the early nineteenth century the rectangular two-handled silver tray was highly prized for both its ceremonial and serviceable duty.

The card tray, which graced tables in entrance halls for two hundred years, began as a vital element of a most intricate social practice. Paying calls and leaving cards provided a vital liaison among members of a society that was undergoing rapid growth and change. "Leaving cards . . . is one of the most important social observations . . . the first step toward forming or enlarging a circle of acquaintances," according to a popular

British etiquette book of the 1830s.

Of all its forms, from the tiny pin tray to the large decorative papier-mâché and painted *tôle* trays of the Victorian era, the most personal and singularly gratifying tray for the user is that remnant of a less hurried past—now a pure indulgence—the breakfast tray. What day could go poorly when it begins with the sight of crisply pressed linen spread across the white wicker span, bedecked with an array of sparkling covered dishes and perhaps a single blossom. Such an appealing setting makes even the simplest breaking of the fast a luxurious adventure. □

—William Ezelle Jones

An important Medieval serving
device was the salver, used to present a goblet
or hold a particular delicacy.





ARCHITECTURAL DIGEST VISITS:
Mr. and Mrs.
John Frankenheimer

INTERIOR DESIGN BY LEONARD STANLEY
PHOTOGRAPHY BY RUSSELL MACMASTERS





OPPOSITE ABOVE: Film director John Frankenheimer and his wife, actress Evans Evans, relax in his office against a background dominated by the presence of a black marlin she caught. ABOVE: The sheltered patio of the Frankenheimers' Malibu home leads to an expanse of beach and the Pacific Ocean beyond. The gazebo was once an elevator cage in the historic Hollywood Hotel. OPPOSITE: French puppets and vegetable dolls on a Living Room shelf express the element of whimsy that characterizes many of the Frankenheimers' collected treasures.

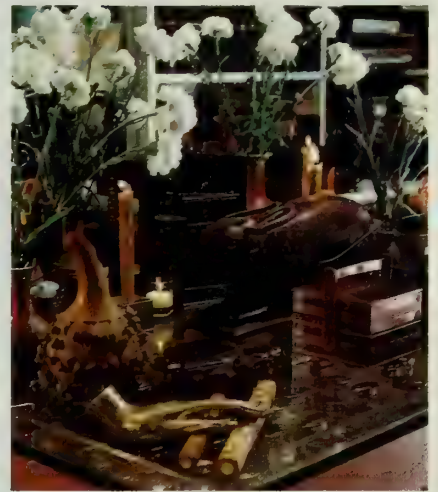
THE MYSTIQUE OF the Malibu Colony eludes director John Frankenheimer and his wife, actress Evans Evans. A conclave of oceanside homes defined by guarded gates, the colony has been known as a celebrity hideaway since the early days of Hollywood. "But to us," Mr. Frankenheimer remarks, "it doesn't represent glamour and excitement. Here, I'm able to do exactly

what I want—make pictures—while living in the only resort I know of in the world where you can live by the sea and still be at the office in twenty-five minutes. And I love the privacy. To me, it's a very private, tranquil place—and I need that."

Access to the Frankenheimer home is through a courtyard garden filled with bright cyclamens, bromeliads,



"This is a perfect house for me.
I don't want to be overwhelmed by a living space."
—John Frankenheimer



ABOVE LEFT: In the Living Room, comfortable large-scale furnishings are grouped around a mirrored fireplace; above is one of a collection of Toulouse-Lautrec posters. The fringed throw is from J. Robert Scott. TOP, CENTER AND ABOVE: A theme of well-being throughout the house is symbolized by the amusing menagerie of collectibles on the fire-side table in the Living Room. Among them, a rabbit-shaped wooden coconut scraper from Cambodia, a Victorian porcelain guinea pig peering from a vermeil and crystal nest, and Chinese lacquered bamboo chicken, duck and rabbit baskets from Christian Dior. Beneath the glass tabletop is a large collection of Welsh miners' brass boxes once used for tobacco.



grapefruit trees, and a dog named Matilda, rescued from the local pound. Beyond is the Pacific Ocean, sparkling in the California sun.

Inside the two-story house there is a feeling of spaciousness, even though the area of the first floor is small, and the second floor is less than half that size—on just a thirty-foot lot. In order to encourage this spacious feeling and unify the overall design, interior designer Leonard Stanley conceived a minimum of

color themes. In the living room, a leopard-design needlepoint carpet establishes a palette of tawny earth tones. And in Mr. Frankheimer's study/dressing room, the same tones predominate—taken this time from a carpet with a design that spells out some of the director's achievements, from his early days in television to a number of his films.

A second theme, in blue and white, appoints the library and the master bedroom, while the view from the

TOP LEFT: A Living Room cabinet displays objects collected by the Frankenheims: a Thai wooden goat, Solomon Islands fish made from gourds, part of a collection of Japanese lacquered objects, and a pair of early-19th-century Korean wood candlesticks in the form of slender cranes standing on turtles. TOP RIGHT: A superb collection of French copper pots on wooden trivets fills the St. Charles metal cabinets in the Kitchen.

ABOVE AND OPPOSITE: Neutral tones and geometric patterns define the Dining Room. A mirrored wall, adorned with an English pub mirror, visually enlarges the space. The table centerpiece includes a pair of Japanese polychromed-wood guardian dogs and an Indian wooden cart drawn by papier-mâché oxen.



terrace encompasses the blue of the sea and the white of the sand.

The austerity of actual space in the house is compounded by the myriad of memorabilia the Frankenheimers have amassed through years of motion picture locations in Afghanistan, England, New York, Hungary, Mexico, Japan, France, Morocco and elsewhere. "They don't visit a country," says Mr. Stanley, "they move in, they devour it. Since their next film is about automobile racing, I worry a lit-

tle that they may bring back cars to add to their existing five. I really don't know where we'd put them."

The designer, whose friendship and working association with the Frankenheimers dates back twenty years, continues: "What fascinates me about Evans and John is that the minute they get interested in anything, they focus on it, and in a short while they become better than the experts. John became as good as the best chefs, he became as good as the racetrack

drivers, model airplane builders, photographers. I think he could be successful doing just about anything he wants to do. And nothing Evans learned at the Yale School of Drama prepared her for the expertise and the energy she's shown in the sport of big game fishing. She's winning all the championships!"

Objects of great diversity fill all of the rooms. "We *do* collect things," Mrs. Frankheimer admits. "It may be an affliction—if so, I'd rather not





OPPOSITE ABOVE: A carpet specially made as a birthday present for Mr. Frankheimer is the focal point of his Study/Dressing Room. Reproducing Evans Frankheimer's handwriting, it lists the director's prodigious achievements. OPPOSITE: Representations of animals also accent the cozy, book-lined Library. Appointments include a 17th-century French mirror and a table made from an heirloom mahogany and brass flatware chest. ABOVE: The blue and white color scheme of the library is repeated in the Master Bedroom, where bookshelves framing upholstered doors add architectural interest. Fabrics here and in the library, by Brunschwig & Fils; carpet here and in the dining room, by Stark. Linens from Pratesi.

recover." Designer Stanley remarks, "There's no problem at holiday or birthday times; I certainly know what to give the Frankenheimers—practically anything."

Despite the cosmopolitan nature of the collections, the overall effect of the interior décor is French. Mr. Frankheimer says: "All the years we spent in France left a tremendous imprint on us. We still spend a great deal of time there, we're fluent in French, and certainly my interest in cooking came from there." He is a graduate of Le Cordon Bleu Ecole de Cuisine, in Paris, and served an apprenticeship in the kitchens of the Tour d'Argent restaurant, studying with master chef Michel Guérard.

The Frankenheimers' kitchen is geared to run with the efficiency of a ship's galley; it has every possible accoutrement of haute cuisine. "I love to cook, but I don't want to feel isolated," says John Frankheimer. "This kitchen lends itself to the kind of life I want to lead, which is an involved life—involved in everyday things. Evans and I are incredibly relaxed when we're preparing the foods we and our friends enjoy.

"This is a perfect house for me. It isn't so big that it's overwhelming—I don't want to be overwhelmed by a living space. I never felt comfortable in our last home, a large formal house also in Malibu." Referring to that residence, which the Frankenheimers sold to industrialist Norton Simon and his wife, Jennifer Jones, the director adds, "It's a lovely house, and I'm glad the people who have it now use it as it was intended to be used.

"After living all over the world, what I need now is privacy, serenity and tranquillity. This house gives that to me. I don't know quite what it is, but it's here." Looking out at the Pacific, Evans Frankheimer comments, "That ocean—it's a miraculous fourth wall."

—Nancy Guild *Malibu*

From the Master Bedroom terrace on the second floor, the Frankenheimers enjoy a splendid view of sand and sea. Banners spell out "John" and "Evans" in Japanese.







Tempering Interior Space

Design for a Residence on Lake Michigan

INTERIOR DESIGN BY BRUCE GREGGA
PHOTOGRAPHY BY TONY SOLURI



ADAPTING AN OLDER house to meet contemporary needs has traditionally meant renovating a structure with some degree of period detailing, and deciding which, if any, of those details should remain intact. In recent years, however, this situation has begun to reverse itself. Today, an interior designer is often confronted with a "modern" house that the new

owner wishes to imbue with warmth and approachability, even a sense of history. This change is due, in part, to the maturing of the first generation or two of modernism's clients. As they accustom themselves to the idea of a condominium in the city, or perhaps migrate to a warmer climate, they leave a legacy behind them—a whole epoch of heroic houses that

Spacious interiors in the home of Miriam and Victor Kastil, on the shores of Lake Michigan in Illinois, were created by interior designer Bruce Gregg. OPPOSITE, ABOVE AND FOLLOWING PAGES: A monochromatic scheme unifies conversation groupings in the Living Room. Carpeting is from Edward Fields; contemporary furniture is upholstered in cotton from Donghia Vice Versa. A red-lacquer coromandel screen from Gracie injects strong color. Painting above the side table is by Constantine Pougialis; oil over the sofa is by Michael Goldberg.







may or may not suit the tastes of a new generation of buyers.

It was the lack of any traditional context that made Miriam Kastil reluctant to consider the beautifully proportioned and well-situated house on the shores of Lake Michigan in Illinois. "Victor Kastil and I were convinced that we'd found a really superb house," says interior designer

Bruce Gregga. "But Miriam was skeptical. It was simply that the uncompromising modernism of the house was not really applicable to the way she and Victor wanted to live. I managed to convince her that once the house was finished she would feel completely at home.

"We were dealing with a house that was conceived on a grand scale.

ABOVE: A festive table in the Dining Room is enhanced by antique English porcelain, Venetian goblets and vermeil flatware. OPPOSITE: An informal country feeling prevails in the Games Room filled with light streaming in through twelve-foot windows. Louis XIII-style chairs upholstered in Donghia Textiles checked cotton surround a circular table set with Royal Copenhagen china. Among the pieces of majolica pottery on the mantel of the Louis XIV stone fireplace is a palissy platter. Bronze floor lamps are by Alberto Giacometti.



All the rooms had twelve-foot ceilings, for instance. Enormous expanses of glass looked out to the lake, or into pine woods. So the first priority was to bring down the level of intensity of all this view and this grandiose scale, making it more 'friendly.' My basic formula for domesticating wide open spaces calls for overscale furniture, and this proj-

ect was no exception. Large upholstered pieces and a coromandel screen that virtually touches the ceiling are devices that brought the sixty-foot-long living room into a human context. When you walk into that room today, you don't feel that you're in a museum or reception hall, but in a private, very personal home."

Other challenges were met before

the Kastil house was brought to its satisfactory conclusion: "Miriam wanted to include some furniture from her existing home, which was in the vein of a French farmhouse. One way I accommodated these pieces," Mr. Gregga explains, "was by lacquering the walls of the master bedroom and the adjoining library a rich, dark tone. This contrasts well



with the gleaming lightness of the other rooms and serves as the perfect background for the French chairs and cabinet pieces Miriam is so fond of. And I think this is just fine. Again, one of the mistakes, or illusions, of the earlier modernists was their strongly held belief that the accumulation of intricate and richly associative objects was some sort of

social lapse. Today, however, we're eager to embrace color, memory and history in our lives, and I believe we're all the richer for it."

Mr. Gregga finds the stripped-down vocabulary of classic modern design language highly satisfying. "I certainly feel more comfortable, when I'm working on a new project, not to have moldings or baseboards;

ABOVE: A focal point of the dark-walled Library is Robert Goodnough's *Ship of Fools*. Raw silk from Lee Jofa covers the cushions plumped in the woven-rope furniture that blends with the rough texture of sisal tiles from Jack Lenor Larsen. A Giacometti base supports the glass top of the table; the small sculpture is by Berrocal. OPPOSITE: French motifs in the Master Bedroom include a Louis XIV-style wardrobe, black-lacquer *bureau plat* and Louis XV-style cane-back chair. The bedcovering is from Porthault; Brunswick & Fils chintz covers the love seat.

"Today we're eager to embrace color, memory and history in our lives, and I think we're all the richer for it."



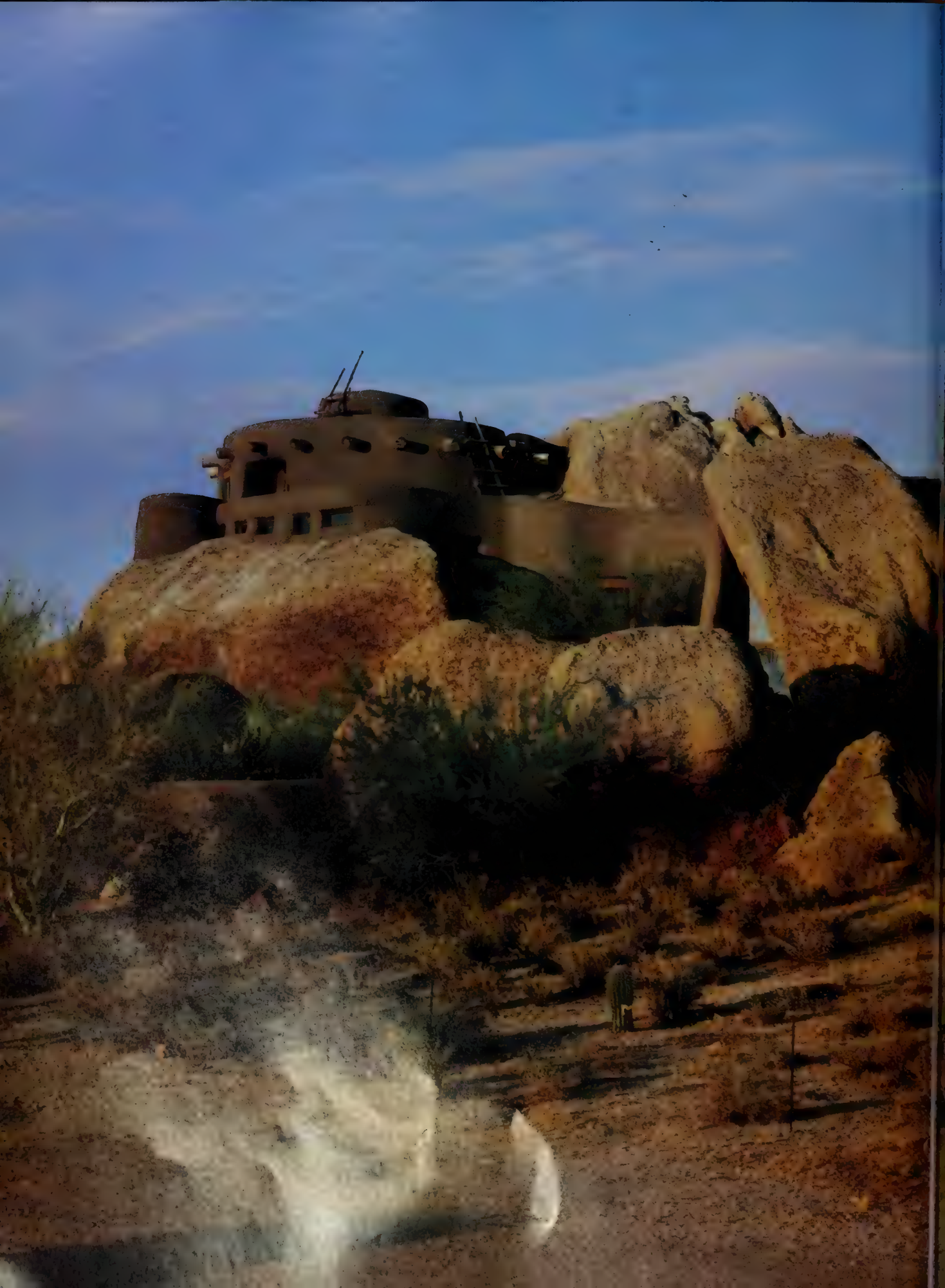
in a new house they never look right, anyway. And there's also a lot to be said for the sheer neutrality of a plain wall. Not only does it make more sense to display art on an uninterrupted surface, it is a more effective background for whatever special attributes the designer wishes to stress. Whether you want to work with dramatic lighting, or simply

showcase a fine piece of furniture, obviously you stand more of a chance of achieving the desired impact if you're not competing with plaster wreaths or painted garlands."

The success of the Kastil house lies in a seamless coming together of two kinds of yesterdays: The distant past, as represented by a cross section of furniture and objects; and the past that

is really almost yesterday, as expressed by the vast structure itself—a typical example of that pioneering architecture of the fifties and early sixties. It is a measure of Mr. Gregga's achievement that the resulting hybrid has a lesson for everyone. It is a perfect example of living at ease with several layers of the past simultaneously. □

—Peter Carlsen



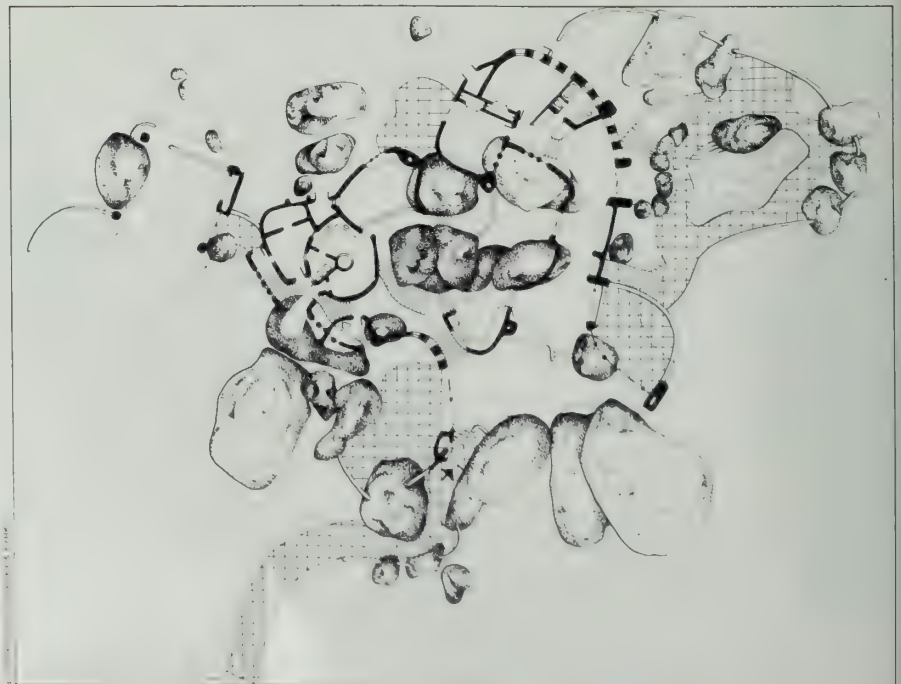
Architecture: Charles Foreman Johnson

PHOTOGRAPHY BY MARY E. NICHOLS





PRECEDING PAGES: New Mexico architect Charles Foreman Johnson created a rhythmic curvilinear abstraction out of a cluster of boulders near Carefree, Arizona for Mr. and Mrs. Hart W. Empie. The result is a house designed to maximize the interplay of nature and man-made forms. ABOVE: "We specifically wanted a sense of the old pueblo-style architecture, which combines Nature's materials, space and spirit," explains Mr. Empie. OPPOSITE: The architect had the building lean off the vertical to coincide with the boulder. RIGHT: A concept drawing combines an aerial view of the rocks living with solid lines delineating the living areas.





THE CLARITY, QUIET and expansiveness of the desert is easily broken by the wrong building. A single architectural mistake can read for miles across a desert floor. Many cities and towns throughout the American Southwest have disturbed their deserts with structures that domesticate the land, reducing not only its visual strength, but its evocative power. These are generous landscapes—once tribal and sometimes mythic; land thought to possess a resident spirit.

In Phoenix, Arizona, there has been no shortage of comment about the significance and importance of the desert landscape. It was at Taliesin West, in Scottsdale, founded in the 1930s, that Frank Lloyd Wright inveighed against buildings that were not organic—integrated into the land. And although Paolo Soleri's

architectural visions differ from Wright's, both his Cosanti, near Phoenix, founded in the late 1950s, and later Arcosanti, near Prescott, were intended to respect the land.

However, it was not only the architectural visionary who sought to integrate house and landscape. In the 1950s, a group of Scottsdale citizens—disappointed with the way their town was developing—founded Carefree, Arizona. Here they planned to preserve the desert by settling on large parcels of land with environmentally responsive architecture. It was near Carefree that Mr. and Mrs. Hart W. Empie at last located a building site meeting all the expectations of a family that had developed a sensitivity to the meanings and feelings of the Southwest.

Responding to a magazine clipping

that referred to boulders, the Empies visited a ten-acre site. There was a cluster of magnificent granite boulders on a slight rise, giving long views into the uninhabited desert around it. "We felt we had to be here," Mrs. Empie says. "It was a special place."

After purchasing the property, the Empies addressed the question of an appropriate home for their unique piece of land. With their interest in native Indian cultures, they believed a pueblo-style house would complement their property, the larger landscape and Southwest traditions. They contacted New Mexico architect Charles Foreman Johnson, whose adobe houses they had admired.

On visiting the site, Mr. Johnson felt that a conventional house, even a freestanding adobe, could not compete with the powerful boulders.

The character of the house derives, to a large extent, from the character of the boulders—voluminous masses, some tilted, some crevassed.



TOP: Spaces, materials and shapes interact to spellbind the visitor at the front entrance. The tall boulder forms the right wall of the entrance and leans out to form the roof. The door was designed and fabricated by sculptor Federico Armijo. ABOVE: Concrete block molded to resemble adobe is used for the chimney in the Dining Area. RIGHT AND COVER: In the main Living Area a large boulder serves as the west wall of the house. The crack, which rises sixteen feet, creates a constant play of light and shadow, adding to the ever-changing moods of the dwelling.





"This is truly a live-in sculpture, a functional sculpture," says Mr. Empie. "The moods of the structure change as the early morning light. The contrasting textures of hand-trowelled, sand-finished stucco and granite are a delight to the senses. It is an unusual blend of rocks and dwelling." OPPOSITE: Structurally, the structure climbs up the rocks, creating a visual impact that complements, but does not intrude on, nature.



"The boulders themselves were the natural house on this site," Charles Johnson explains. There was even evidence that the outcropping had been occupied by Indians: petroglyphs, fire pits, pottery shards. The boulders enclosed "interior" spaces, open to the sky, that had a domestic scale. The architect believed the boulders could be further enclosed, that a house could be nested into the rocks.

Design credit for the recently completed house must be given to Nature as well as to Charles Johnson. The character of the house derives, to a large extent, from the character of the boulders—voluminous masses, some tilted, some crevassed, all grained and variously spaced: room for passages, room for rooms. As the architect says, "After we studied the cluster carefully, the challenge was to

find the house plan in the boulders."

Mr. Johnson located the entrance to the future house in a tight, tall opening, which he enlarged slightly with the help of an eighty-ton crane. "We moved a couple of rocks," he comments. That wedge of space led beneath looming outcroppings into a cavernous interior space flanked by an extraordinary wall of granite: This would be the living area. Opposite that wall was another smaller, though still massive, group of rocks that suggested a fireplace—rocks that evidently had made the same suggestion to Indians centuries ago, since excavations for the new fireplace revealed an ancient pit.

The rest of the house—the dining area, a library, a den, the guest rooms—winds in a spiral around the central outcropping. The master bed-

room suite is placed just above the outcropping and is accessible by a stairway through a crevice. The architect took care to situate passages so that it is possible to walk next to, or under, the granite, increasing the awareness of its material presence. The polished, color-integrated concrete floor looks like a placid lake against the rising granite shapes.

Charles Johnson complemented the boulders with walls that are not truly vertical, and designed ledges not quite horizontal. As he explains, "Anything really vertical or horizontal looked out of character with the rocks." It was necessary to make many on-site decisions, tailoring walls, windows and floors to rock, and the house to views of the desert.

Although Mr. Johnson and the

continued on page 146

The Collectors: A Unique Aesthetic

Signor and Signora Corrado Maestri in Parma

INTERIOR DESIGN BY MAURIZIO CHIARI
PHOTOGRAPHY BY ROBERT EMMETT BRIGHT



A highly personal collection of paintings, sculpture and Art Nouveau glass fills the Corrado Maestri's Parma home, designed by Maurizio Chiari. ABOVE: Among Tiffany lamps in the Living Room is the wisteria design (left foreground) that inspired the collection. LEFT: A Living Room grouping includes a painting by Ernst and an Art Nouveau lamp with globes by Daum and base by Majorelle. ABOVE LEFT: An Alechinsky painting adorns the second floor Foyer. Art Déco lamps have globes by Daum, bases by Brandt. Bronze by Henry Moore.



THE INFLUENCE OF France has long nourished the impressive cultural climate of the former Grand Duchy of Parma. Louise Elizabeth, a daughter of Louis XV, was its grand duchess in the eighteenth century, while Napoleon's widow, formerly the empress Marie Louise, ruled Parma until her death. So it seems a matter of course that the large turn-of-the-cen-

tury house on a tree-lined avenue near the center of the city should have been designed by a French architect. In style and atmosphere it feels perfectly right.

When industrialist Corrado Maestri and his wife, Franca, bought the house three years ago, a former owner had converted it into two apartments. Working with Italian de-

signer Maurizio Chiari, who was assisted by Paola Zerbini, the Maestris had the interior completely reconstructed to accommodate their family and a fine collection of paintings, sculpture and Art Nouveau glass.

Corrado Maestri's lifelong affair with Tiffany began decades before the wildly successful revival of Tiffany glass in the 1960s. He says,



"As a child I saw a film in which one of the scenes took place in a New Orleans brothel, and what really captured my imagination was the fascinating atmosphere created by a Tiffany lamp. It appeared to light the whole scene. I immediately decided that when I grew up I would have a lamp just like it. One day twenty years ago I was walking down Madi-

son Avenue in New York and I noticed a Tiffany lamp in a shop. I went in, bought it and had it shipped home to Parma. This wisteria lamp was the first piece in our collection.

"For years after that I bought glass, especially Tiffany, which I consider to be glasswork at its creative best and the finest expression of Art Nouveau.

"I find that the fluid lines of Art

Nouveau harmonize just as comfortably with the earlier, elaborately ornamented styles as they do with contemporary decoration."

Corrado Maestri's business constantly takes him across the Atlantic and absorbs much of his time. Yet he never visits a city in the United States without including trips to various museums. "American museums are



Though dissimilar, artworks and antiques in the Living Room reveal a love for organic forms and motifs. ABOVE: The dominant 1721 Beauvais tapestry was designed for a courtier of Louis XV. ABOVE RIGHT: A niche contains Art Déco enamels by Camille Favre on the top two shelves, and Art Nouveau and Art Déco pieces, some by Marinot, Daum and Gallé. RIGHT: An eclectic but harmonious arrangement includes Signor Maestri's favorite painting, by Francis Bacon, a small Graham Sutherland canvas, Tiffany lamps and favrile candlesticks, and vases by Gallé.



very active and well organized," he comments. "Apart from a permanent nucleus, the exhibits are constantly changed and rearranged."

Signor Maestri's interest in painting inclines towards Surrealism. Though the glassware in the collection is Art Nouveau, his interest in these two predominantly European genres is understandable, as they both derive inspiration from organic forms. "Given time and opportunity, I would collect Surrealist works, especially subjects that come close to breaking the surface of reality."

"Of the works we own, I am most strongly attracted to Francis Bacon's *Portrait of George Dyer Staring at Blind Cord*. I have been looking at it now for fifteen years and never get tired of it." Other favorites are Max Ernst's Surrealist *The Garden of the Hesperides*, and a Henry Moore sculpture, *Upright Internal and External Forms*.

In order to integrate such a collection, the Maestris and Maurizio Chiari agreed that the style of the new interior must be French-inspired, with an established tone of Napoleon III. "Though the house was built around 1900," says Signor Chiari, "many of the pieces date from the eighteenth century and various periods of the nineteenth century. I felt that focusing on the Second Empire was correct, because in great French houses of the 1900s all these tastes converged. Naturally an elegant Parisian house of the time contained things of the previous epochs, and contemporary artworks were added to the existing pieces. The sort of interior we had in mind would never have been furnished in Art Nouveau throughout, because it would have resembled an exhibition."

"For inspiration I turned to Huysmans's novel *A rebours*, written in the 1890s and based on the famous Parisian aesthete and writer Robert de Montesquiou [see *Architectural Digest*, January/February 1977]. Orientalism had taken Paris by storm and it was a time when currents of Symbolism, the Far East and Art Nouveau drifted like incense around the aristocratic





styles. This will explain why there are so many Oriental pieces in the house, though some were created in France and encompassed Chinese or Indian themes. Almost everything was bought in Paris, except for the silks, so characteristic of the French fin de siècle, which were made in Florence to my designs. Colors are drawn from the prominent artworks."

The present Maestri collection was founded on the luminous appeal of creations in colored glass by an American designer of genius. Tiffany became the inspiration for Corrado Maestri's acquisition of fine works of art, all of which represent his deeply felt response to the unconscious reaches of the human spirit. □

—Adrian Cook

OPPOSITE ABOVE: Dignifying the terrace outside the living room is a bronze Marino Marini sculpture, 1949. OPPOSITE: The Dining Room décor illustrates how the designer let the art—18th-century panels, oil-painted in the Chinese style—determine tones of the Italian silk, the leather chair upholstery, and the Persian rug. A mirrored wall with concealed doors effectively expands the space. ABOVE: Cotton fabrics, with turn-of-the-century adaptations of 18th-century motifs, animate the Master Bedroom. A three-lily Tiffany lamp glows warmly.



Gardens: Color in Small Compass

Floral Oasis amid Woodland in Connecticut

PHOTOGRAPHY BY DEREK FELL



Ruth and Jim Levitan carved a secluded, colorful garden from an acre of rocky wooded terrain in Stamford, Connecticut. **LEFT:** A stone path bordered by yews, azaleas and rhododendrons leads from the house to an open, grassy clearing planted with islands of flowers. **ABOVE:** Vibrant Red Emperor tulips, forsythia and phlox bask in a sunny spot at the back of the garden.

EVEN A FIRST-TIME guest at the home of Ruth and James A. Levitan in the northern reaches of Stamford, Connecticut would recognize that committed gardeners live there. The very verges of the road are beautified—in spring by masses of bulbs, in summer by a river of day lilies and phlox.

This one-acre garden was made

from scratch by its owners—and that is its charm. It is an amateur effort in the best sense, a direct reflection of Ruth Levitan's feeling that a garden is, above all "a place to enjoy beauty and the renewal of nature; where you can walk around with your husband or a friend, or just have a special time to yourself." This attitude underlies



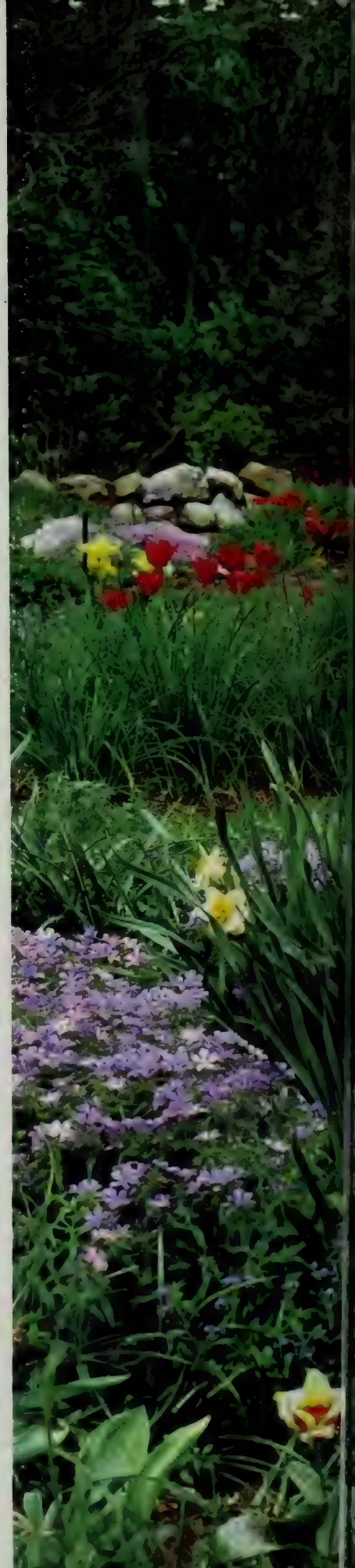
RIGHT AND ABOVE: Grassy walks define massed plantings of daffodils, tulips, phlox and Johnny-jump-ups. Complementing this potpourri of colors are the more delicate hues of a Royal azalea and a profusion of dogwood blossoms. The Levitans put the many rocks discovered on the property to both aesthetic and functional use, as natural accents and a retaining wall.

the sensation of privacy, in spite of there being no walls and no identifiable boundary between this and the neighboring property. Though the Levitans had no such model in mind, the garden in fact conforms to the Oriental idea of confined nature as the setting for meditation and repose. Like Oriental gardens, too, it seems much larger than it is. An hour suffices for a leisurely viewing.

All this looks spontaneous, which it is—and is not. "Land," says Mrs. Levitan, "is like a person you marry, thinking you can change, and of course you can't." In New England one of the immutables is rocks, above the soil in the form of old pasture walls, beneath it in the form of huge boulders. The sensible gardener adapts, as the Levitans did. We never

tried to change the contours of the lot, and only terraced the natural slope of our hillside enough to protect the roots of our plantings," she says. But there were also the trees. Some clearly had to go, if there was to be enough sun to grow flowers. Others were disputable, and briefly a source of marital strife that many a gardener will recognize. "Jim and I had a discussion about a big tree in the middle of the property," says Mrs. Levitan, "and it was settled that it would stay. But," she adds, "I had it removed, and we didn't speak for a week."

Nevertheless, this is a family project. Originally it was Mr. Levitan who knew about plants. His parents had always had a garden, which became the source for many of the original plants. Ruth and Jim Levitan put









LEFT: In a quiet corner of the garden, clusters of forget-me-nots, basket-of-gold, tulips and daffodils nestle at the foot of a favorite silver beech tree. ABOVE: A small bench in the central part of the garden provides a vantage for contemplating the resplendence of magnolia blossoms. For Mrs. Levitan, a garden is, above all, "a place to enjoy beauty and the renewal of nature."

in. Mrs. Levitan's family had no interest in gardening, and she grew up thinking there was no more to it than "planting a marigold." Not that it mattered, at first. The couple, who met as undergraduates at Columbia Law School, married, and left the city in 1953, initially had little time for serious gardening. Ruth Levitan, having given up the law after two years ("I hated being cooped up in a stuffy office"), soon had three daughters to raise. Season by season, the garden progressed, but after ten years of sporadic attempts at foundation planting, a flower border, and lots of bulbs, "a little house in the woods was still a little house in the woods."

Like most beginners infatuated with the ease of ordering and planting bulbs, she originally conceived of

hers as a spring garden; and she still insists that spring is its finest hour. But there is now much more to it than that. The turning point came when a sunny swath of land was cleared. Mr. Levitan promptly planted vegetables and a raspberry patch, still his special province, and Mrs. Levitan laid out beds for annuals and a nursery for other plants. She is modest about it, but her talent for growing things is impressive. "It takes so much time!" is the familiar excuse for living in uncut woods or a hayfield. But the Levitans, who employ no help and never have, tend to smile at this idea. They enjoy lavishing attention on their property, and their favorite time is their evening stroll, wineglasses in hand, when they discuss their future plans for the garden. □



Adapted for Entertaining

The Transformation of an 1870 San Francisco House

INTERIOR DESIGN BY RICHARD TAM
PHOTOGRAPHY BY RUSSELL MACMASTERS



THE CHALLENGE interior designer Richard Tam undertook in dramatically transforming a rather dreary San Francisco Victorian house into a home of contrasting moods involved accommodating three distinct and important aspects of family life.

When Urania and Bruno Ristow purchased their 1870 Pacific Heights residence some three years ago it was a dispiriting sight. It was dark; the moldings were too heavy, the wainscoting too high. But it was spacious, a crucial factor to the Ristows, who entertain on a large scale and wanted ample provisions for their quarters and for their four children.

Fortuitously, the three-story brick house easily accommodated the three separate aspects of the design program. With continuity in the "peace-

ful colors" the owners requested, each of the floors has been vested with its own character—one has bedrooms for the four children, with a common living room; one contains a guest room and the Ristows' private domain, consisting of the study, master bedroom stretching the length of the house, dressing room and exercise room; and one is devoted to the main rooms, used for entertaining.

Floors were bleached, and clumsy moldings removed, as a prelude to the designer's plan for the main rooms—extending to the right and left of the large square foyer, which is also used for dancing. The Ristows and Richard Tam determined to exult in the stately scale of the main rooms by using mirrors in manifold ways to make the spaces seem even more



Richard Tam lightened and enhanced the generous spaces of Dr. and Mrs. Bruno Ristow's 1870 San Francisco house, designing each of the three stories to serve a different function. ABOVE LEFT: The Living Room is one of the large areas adapted to the Ristows' love of entertaining. Formerly two rooms with heavy Edwardian moldings, it now shimmers with mirrors and copper-sheathed pilasters edged in steel. The bronze sculpture is by Rodin. ABOVE RIGHT: The Living Room décor reflects the residents' desire for "peaceful colors." Paintings are by Gary Craig. FOLLOWING PAGES: A flexible seating arrangement, augmented by two tables, was a priority in the Dining Room. Part of the original detailing, 19th-century columns crowned by a Neo-Classical molding create an effective allusion to the past. The still life is by Philippe Augé. Sterling silver flatware is from Tiffany; faceted stemware, by Baccarat.







"In the morning we have
breakfast at the games table by the window, and
we have dinner there by candlelight."



grand. Mirrors modulated by copper-clad pilasters now cover living room walls, form the panels of French doors and appear in hinged screens rising to the dining room ceiling. Together and variously these elements reflect daylight and candlelight through spaces shimmering with convivial possibilities.

"The Ristows are people who not only love to entertain, but who understand how to do it," says Mr. Tam. "Like me, they live with a point of view: to have a style and reflect it in everything you're involved in."

But in creating his design concept, Mr. Tam did not entirely sweep away the past. As postmodernist architects allude to previous eras in their present-day buildings, the designer has retained strategic elements of the

original architecture in the sleekly transformed shell of the Ristow house. In the glittering living room the cornice and the sweep of a semi-circular bay are remembrances of the high Victorian era. In the dining room a pair of the original fluted columns and the molding above them—now in pale lacquer and framing a newly mirrored fireplace—evoke a decorative postscript to the past.

These vestiges of the late nineteenth century also serve as a link to the tranquil haven Mr. Tam created within the glamorous main rooms—a bay-view room now delineated as a petit salon, with delicate moldings and graceful eighteenth-century trumeau. "When there are just a few guests or when we are alone, it is my favorite," says Mrs. Ristow. "In the



ABOVE LEFT: Delicate paneling and detailing distinguished the Petit Salon from the rest of the original décor, and set the tone for the present design. "When there are just a few guests, or when we are alone, it is my favorite," says Mrs. Ristow. The Chinese painting on silk is 19th century. ABOVE RIGHT: The Study, part of the master suite, answers Dr. Ristow's request for "a feeling of country, of green." Detailing is painted faux-malachite. Canvas from Boris Kroll covers the walls and sofa; woven chair upholstery and Thai silk used for pillows are from Brunschwig & Fils. The boule desk is early 19th century.





morning we have breakfast at the games table by the window, and we have dinner there by candlelight."

The quiet charm of the small salon prefaces the serenity of the Ristows' personal living quarters. "We wanted them to be perfect, so we left them for last, after the first floor and the children's floor were complete," says Dr. Ristow. "I took particular interest in the study. I asked for a feeling of country, of green. I wanted a sense of seclusion, a peaceful place to read and listen to music." Dr. Ristow's request was translated by Richard Tam into a sophisticated sylvan illusion. The study's verdant walls and detailing of painted *faux-malachite* suggest the Ristows' ardent outdoor interests.

Trompe l'oeil finishes, in fact, prevail throughout this floor. In the master bedroom, the wooden mantel is now *faux-marbre*, and a guest room

has walls of *faux-boiserie*. Like the original elements played against the slick surfaces of the first floor, these trompe l'oeil finishes create an architectural richness, a sense of the past within a contemporary ambience.

Through successful communication between the designer and his clients, the requirements of family life and the residents' prodigious hospitality have been balanced. "We trusted Richard," the Ristows explain. "Once we had agreed to his basic concepts, he proceeded on his own. It was his understanding that put the house together."

Richard Tam didn't merely put it together, however. The presence of the past in his burnished décor, his celebration of space, make a sense of glamour a quotidian element in the lives of Urania and Bruno Ristow. □

—Lois Wagner Green



ABOVE LEFT: In a Guest Room, *faux-boiserie* adds architectural interest and enhances the romantic mood. The painting is French. Voluminous balloon shades are of silk moiré. Brocaded fabric is from Schumacher. ABOVE RIGHT: To unify and open the space in the Upper Hallway—and to offset the heavy quality of the Victorian detailing—Richard Tam used draperies of satin from S. Harris & Company, pulled back over a mirrored wall. Carpeting here and in the Guest Room is from Karastan. The stairway leads to the children's area.

Art: Old-World Kitchens

Mellow Depictions Chronicle the Center of Family Life



IN THE BEGINNING, it was a spot by the hearth, where goats and chickens often wandered about. Although later it grew in complexity and scale, it remains a universal symbol of warmth and substance. Throughout history, artists have chronicled the toil, love, physical and spiritual refreshment we find in the kitchen.

For centuries, most people lived in

single-room cottages and everyone gathered around the fire as the meal was being prepared. Seventeenth-century Dutch genre paintings often depict three-legged covered pots resting on coals, and meat roasting on a sizzling spit, creating tantalizing aromas. Some households had a small crane to suspend stew pots and kettles over the fire. Such domesticity is

ABOVE: *Dutch Family in an Interior*, Bernardus Johannes Blommers, circa 1875. Oil on canvas; 37" x 48". Incorporating confined space with a muted palette, Blommers captures the quiescent mood of a Dutch family gathered in their modest kitchen. Daniel B. Grossman, Inc./Fine Art, New York. OPPOSITE: *The Kitchen Maid*, Hubertus van Hove, circa 1840. Oil on panel; 23" x 17". A maid works serenely, absorbed in the task of cleaning fish. The pervasive mood of tranquillity is echoed in deep perspective by a small dog patiently sitting in the sunny courtyard. Berko, Paris.





revealed in an etching by Rembrandt portraying a woman surrounded by hungry children, working batter around a pan while a girl struggles to keep her pancake from a boisterous dog. Other Dutch genre artists made the kitchen a metaphor for fertility. An earthenware crock full of milk, shapely breads, ripe pomegranates and grapes bursting with juice—all form a symphony of robust curves. Dutch artists painted the kitchen in such a vivid manner that it seems almost reachable and touchable.

Conversely, aristocrats had commodious kitchens filled with bustling chefs and the myriad accoutrements appropriate to their great houses. One Italian Renaissance drawing depicts long worktables, tall cupboards and the fireplace needed for the preparation of even the simplest meal.

Discovery of new worlds brought a cornucopia of exotic delights such as turkey, corn, vanilla, chocolate and sugar, which captured the attention of the artist as well as the imagination of the chef. These foods multiplied culinary possibilities, and the kitchen became a place of wonder. A good cook seemed like a magician.

The artists of the Baroque era captured in great detail the laborious preparation that went into elaborate meals. One such meal, served to the dauphin of France, consisted of 486 main courses and 876 desserts. Antoine Carême, an extravagant French chef who served the prince regent of England and Czar Alexander of Russia declared: "The Fine Arts are five in number, to wit: painting, sculpture, poetry, music, and architecture,



OPPOSITE: *A Kitchen Interior*, Ch. van Meer, 1851. Oil on panel; 24 $\frac{3}{4}$ " x 19 $\frac{1}{4}$ ". Sunlight streaming through a window accentuates a young maid who pauses in her task to play with a friendly pup. Richard Green, London. ABOVE RIGHT: *Inside of a Kitchen*, Hendrick Sorgh, circa 1650. Oil on panel; 18 $\frac{1}{2}$ " x 24 $\frac{3}{4}$ ". While a mother and her children compatibly prepare a meal, a scampish cat pounces upon a plate of herring. Didier Aaron, Inc., New York. RIGHT: *Le Repos de cuisinière*, Paul Soyer, 1864. Oil on panel; 10 $\frac{1}{2}$ " x 8 $\frac{1}{2}$ ". Lush brushstrokes and mellow hues capture a girl quietly immersed in her reading as she warms herself by the kitchen fire. John Mitchell & Son, London.



whose main branch is confectionary." Some artists preferred to portray the quiet beauty of the kitchen. For instance, Jean-Baptiste Chardin used soft, warm tones—subdued yellows, reds, browns, greens. Whether peeling turnips or scouring pans, his demure women offer us simple visual pleasures. He elevated a familiar task to something extraordinary.

The realists took this familiarity a step further, seeing kitchen workers as heroic figures performing tedious yet essential tasks. French artists, especially, depicted industrious country women working at their domestic chores. There is an imposing sculptural quality to their strong images. In contrast, nostalgia becomes the keynote of Victorian artists. They relished the rustic charms of a farm girl cutting vegetables, a peasant woman preparing a hearty fireside meal, children feeding tidbits to the family dog. By the turn of the nineteenth century, artists had begun to view the kitchen as a source of intriguing abstract forms. James Whistler's etching *The Kitchen* depicts a long tunnelliike room with converging walls and a mysterious shadowed figure at the end—a tone poem of alternating light and dark shades. Ladles, tongs, pans and other implements found in the kitchen become items of austere beauty.

Artists around the world have expressively depicted this universal theme in a variety of moods, techniques and coloration—a fitting testimony to the endearment associated with the comforting environment of the kitchen—one of life's pleasures. □

—Jim Powell



ABOVE LEFT: *Kitchen Interior*, David Ryckaert III, date unknown. Oil on panel; 17" x 24". A fire's golden glow illuminates the spirited faces and simple fare in this smoky tavern scene. Michel Segoura, Paris. LEFT: *A Dutch Kitchen Interior*, J. C. Grips, 1872. Oil on panel; 17" x 13½". The artist's involvement with spatial illusion and compositional organization is reflected in this scene of a Dutch interior. Williams & Son, London. OPPOSITE: *A Family in Their Country Kitchen*, Théodore Gérard, 1865. Oil on panel; 29½" x 22½". Gérard depicts the kitchen as the focal point for provincial family life. Daniel B. Grossman, Inc./Fine Art, New York.



THERE WERE TWO great sources of strength in Charles Darwin's life. The first was his wife, Emma Wedgwood, who loved him dearly and cared for him through so many days of ill health. The second was *Down House*, in Kent. During the forty years he lived there, until his death in 1882, the home gave Darwin the peace he needed for his research, and a refuge far removed from controversy. The house was modest enough for a large



family with seven children, and neither the man nor his house could ever be called pretentious.

Much of that scene has been restored, first in 1929, by the private generosity of Sir George Buckston Browne, now by the continued care of the Royal College of Surgeons, of England. Family photographs were available for reference, and family members and grateful colleagues turned up almost all of the original



Historic Houses: Charles Darwin's Home in Kent

PHOTOGRAPH BY DERRY MOORE

furniture, books, pictures and other bits of Darwiniana so the restoration could be almost exact.

Thus, his writing chair in the study is in its accustomed place at the fire-side, the legs lengthened so the great man's knees wouldn't bump against the cloth-covered writing board that rests across the arms, and castors added so he could easily wheel over to the microscope. All his books were written in this chair. When any of the

children weren't feeling well they were allowed to lie on the sofa near him while he worked by the window, wearing a shawl and cloth boots lined with fur to keep warm.

Charles Darwin, who quite frankly hated spending money, wrote on the backs of used paper so the value of the paper itself would not be a distraction. He felt that his accomplishment was to draw general laws from facts, and hoped that if he felt free to

scribble quickly his sentences would not seem labored. Long hours of tedious revising followed every scribble and he worked to the limits of exhaustion, often stopping in the

OPPOSITE BELOW: Charles Darwin and his wife, Emma Wedgwood, lived in Down House forty years. OPPOSITE: The engraving of Darwin, by Samuel Hollyers, is courtesy of the Scriptorium, Beverly Hills. BELOW: One of Darwin's daughters tried to train robins to enter the house through the veranda door.







LEFT, TOP AND ABOVE: The furnishings in the Drawing Room are evidence of a modest Victorian domesticity and reflect Charles Darwin's preference for simple, frugal living. His routine seldom varied. Afternoons after lunch he rested on the sofa while his wife read aloud to him from novels. In the evenings she would play the piano, and one of the several watercolors depicts this very scene. Typical of the period are the striped wallpaper, bell jars, chair coverings, antimacassars, and the giltwork of the mirror above the original marble fireplace. The house is now maintained as a memorial by the Royal College of Surgeons, of England.

middle of a word if he could do no more that day. Putting complicated thoughts into clear sentences was a struggle, and when words went in circles he would stop and ask himself just exactly what *was* he trying to say. The result was a clear, concise style.

The room was absolute order. Small drawers held specimens; his books were carefully catalogued. It

was a working collection. He made notes in the margins and would cut an overlarge book in half, to make it easier to hold, or take out all the pages except those relevant to his work. All this was done by the light of an oil lamp or candle, because Down House was too remote for gas.

Charles Darwin was a patient man, a loving father, and there seems to

have been a fair amount of high-spirited nonsense throughout the house. Cricket practice took place in the upstairs corridor, one son carved his name inside the toy cupboard, a daughter spent happy hours taming robins to enter the drawing room, while another son felt free to bribe his father with a sixpence to leave his work and come outside to play.



OPPOSITE AND BELOW: Although restored, the Study appears nearly exactly as it did when Darwin worked there, with a handy collection of reference books to the right of the mantel. On the wall above the fireplace are portraits of the three men who most influenced him: botanist Joseph Hooker; Charles Lyell, the geologist; and Josiah Wedgwood II, his uncle and father-in-law. Darwin kept specimens in the table drawers and in the various specimen bottles, and the collection of stones is a reminder of his lasting interest in geology.

He must have been the nicest of men, for even the letters of reply to his strongest critics were unfailingly courteous. Like all good men, he had an endearing measure of human frailties. Snuff was a weakness. He tried moving the jar from study to corridor, but temptation still beckoned and he vowed to take snuff only when away from home. The next day

the jar appeared on a window ledge, where he could reach it while walking in the garden. Sweets were another temptation, but a vow not to eat so many was dismissed the next day as not binding because he hadn't said it aloud. He worried that, in setting his mind so exclusively on science, what he called "the higher aesthetic tastes" had withered. He didn't like



poetry and found Shakespeare dull. Music and pictures gave him no pleasure at all, because they made him think about the work he had just done, rather than relaxing him. His pictures were portraits of family and friends or views of scenes he loved. What did give him pleasure was a good novel. Emma Darwin read to him every day after lunch as he lay on the sofa in the sitting room. He liked all novels, as long as they didn't end unhappily, thought them "first-class" if they had a character he could



thoroughly love, and if there was a pretty woman as well, all the better.

His daily routine never varied, from youth to old age. Every morning included an early walk in the garden, work in the study, and finally a walk in the "sandwalk," which he called his "thinking path." This was a

continued on page 150

LEFT: From the sunny veranda, the Darwins could admire their garden. BELOW: Catnip, foxglove and roses grow by the greenhouse, in which the naturalist conducted so many of his various pollination experiments.





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Passageways are situated near granite, increasing the material presence of the house. Pottery fragments found on the site are displayed.

Empies would have preferred to build the "pueblo" house out of adobe, it was necessary to use reinforced concrete block, which, unlike adobe, could bond to the granite with steel reinforcement. The granite itself was used as a foundation. During construction the architect shaped the block walls to look like adobe by having workmen hammer off corners, and by molding layers of plaster. The roof bridging the natural rock and adobelike walls is structured with pine *vigas*, red fir *latillas* and redwood planking—materials left natural, and upscaled in size to hold their own visually against the boulders. The house negotiates the scale between the boulders and the occupants, just as the boulders mediate the scale between the desert and the occupants.

Standing in the living area, the most commanding space in the house, Mrs. Empie observes that the architect instinctively kept a line of sight open, through the boulders, from a nearby mountain on one side of the house to a mountain on the opposite side. As she points out, the Indian petroglyphs mark the same

continued on page 148

Interior Designer: Ruben de Saavedra
Photographer: Daniel Eifert

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ARCHITECTURE

Charles Foreman Johnson
continued from page 146



Charles Foreman Johnson tailored windows to fit between the boulders and granite, thus using the existing space to delineate rooms.

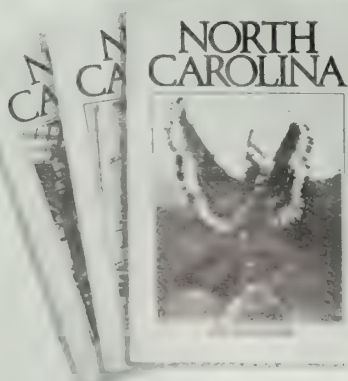
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line of sight through the boulders.

Although it is always difficult to interpret the symbols of past cultures, the markings are at least the occasion for speculation about the desert's meaning for the Indians, and about the relationship between the desert and this place. Mr. and Mrs. Empie have kept vigil during the autumnal and vernal equinoxes, and have seen the sun penetrate the high crevice in the boulder wall of the living area, creating a long shaft of light across the space. The event recalls Stonehenge, and stone constructions in mythic landscapes.

"A house should make you more aware of life," says Mr. Johnson, and indeed this house, or perhaps the boulders, has, for the Empies, become an instrument of observation of the desert and Indian cultures. The astral and historical significance of the boulders is perhaps easier to feel than to ascertain; at the very least, the Empies have enjoyed the cultural and historical speculation, not to mention the on-site archaeological excavation.

The architect and owners respected and sensed the site; they preserved it. The site remains a mystery, a discovery, an activity—and the central meaning of the Empie home. □

—Joseph Giovannini



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Patent #s 4,222,245
4,292,818

HISTORIC HOUSES

Charles Darwin's Home in Kent
continued from page 140

circular route through an acre and a half of trees he had planted to include wild cherries and birch; bluebells were underfoot in the spring. His trick was to leave a pile of stones at the beginning of the circle and kick one aside every time he went round. That way he could be utterly lost in thought and still be back in time for lunch. The path back to the house led past the greenhouse, and he always stopped here to see how his experiments were getting on. One day he stared so long at the beauty and construction of a yellow flower

**On morning walks,
Darwin always stopped at
the greenhouse to check
his experiments.**

that a concerned gardener suggested the poor man would be better off with something to do.

Darwin's afternoons also followed a routine of rest, a walk, work, tea, a quiet evening of backgammon or listening to his wife play the piano. Because even a half hour's chat could lead to a sleepless night, there were few visitors—a source of some regret to a man so good-natured and companionable. He was never truly well and his days followed cycles of overwork, exhaustion, and various unpleasant health cures. The illness was never really explained, but it has been said that enforced seclusion made his work possible.

Toward the end of his life, Charles Darwin noted in the autobiography he wrote for his children that most of his life had been so uneventful, the only thing he had to record was the publication of his books. It had been the ambition of his youth to "add a little to natural science," and he modestly felt he had done this to the best of his ability. The serenity of Down House made this goal possible. □

—Elizabeth Lambert

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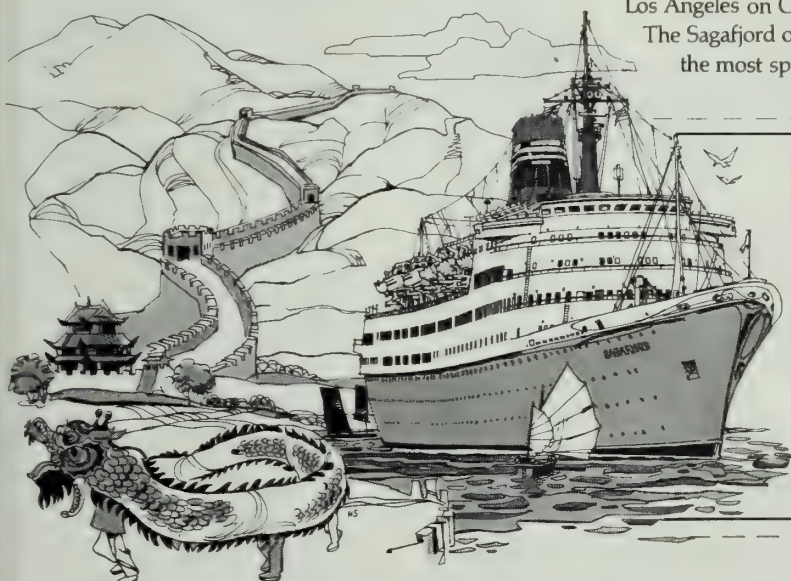
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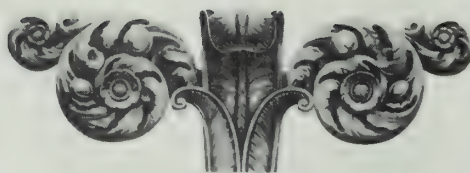
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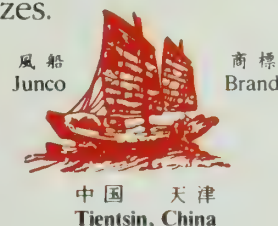
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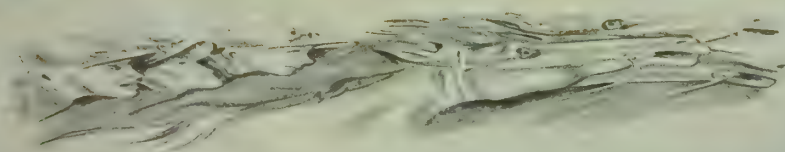
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IN THE SHOWROOMS

The McGuire Company — Furniture of Breezy Sophistication

THIRTY YEARS AGO, when John and Elinor McGuire introduced the first pieces designed for their young San Francisco furniture firm—a nucleus that still figures importantly in the collection—they moved rattan furniture from the sun room to the living room, and in the process introduced a lasting concept of casual ease in décor, a breezy sort of sophistication.

That initial collection from The McGuire Company was presented in a former stable, in what is now the handsome Historic District of Jackson Square. It is still the centerpiece of a network of fourteen McGuire showrooms in the United States and in



Pioneer designers of rattan furnishings for the home, Elinor and John McGuire create pieces to complement the most sophisticated interiors. K'ang Hsi vases fill the San Francisco office of The McGuire Company, emphasizing the firm's preference for traditional accessories.

extraordinary vine is both solid and flexible." With such properties, the design possibilities of rattan were irresistible, but from the very beginning the McGuires' criteria for their furniture were their own tastes and needs. Instinct, intuition and personal style have guided them from their earliest days, transforming this versatile medium into a striking collection of furniture.

"Our design point of view, when we started," says Mr. McGuire, "was that we would make furniture we liked, furniture we would like to live with. That's still what happens."

"All our designs have developed



Europe. To the McGuires, the comfortable renovated rooms of their original San Francisco showroom provided the best means to express the mood of their furniture. "At that time," says John McGuire, "there were no precedents, no rules, to show how rattan, with its identity as comfortable old porch furniture, could perform within the home." Even today the look remains so distinctive that the McGuires use their London apartment in Albany—one of the rare double chambers in that 179-year-old enclave—as a showcase to demonstrate how the rich simplicity of

ABOVE LEFT: In the Jackson Square showroom, teak furnishings are assembled with plants and stoneware pottery. ABOVE RIGHT: *Cracked Ice* chairs surround a table of unscrapped rattan. Table, console and armchairs are all from McGuire's exotic Palasan collection.

their furniture can be appreciated.

The McGuire Company began in 1949, when John McGuire started importing the rattan porch furniture he had discovered in the Philippines. "As a matter of fact, the furniture was exceedingly ugly," he cheerfully recalls, "but we were fascinated by the potential of Palasan, the premier rattan. Actually tougher than wood, this

out of particular needs we had for our homes, or the needs of the designers we came to work with," Mrs. McGuire explains. "I've always felt that if we couldn't use our furniture in our own home, how could we expect anyone else to do so?"

It was Elinor McGuire who designed the chairs in their first collection. She also explored the properties of rattan with Eleanor Forbes, who was persuaded, while head of the design studio at Gump's, to design some pieces for the fledgling firm.

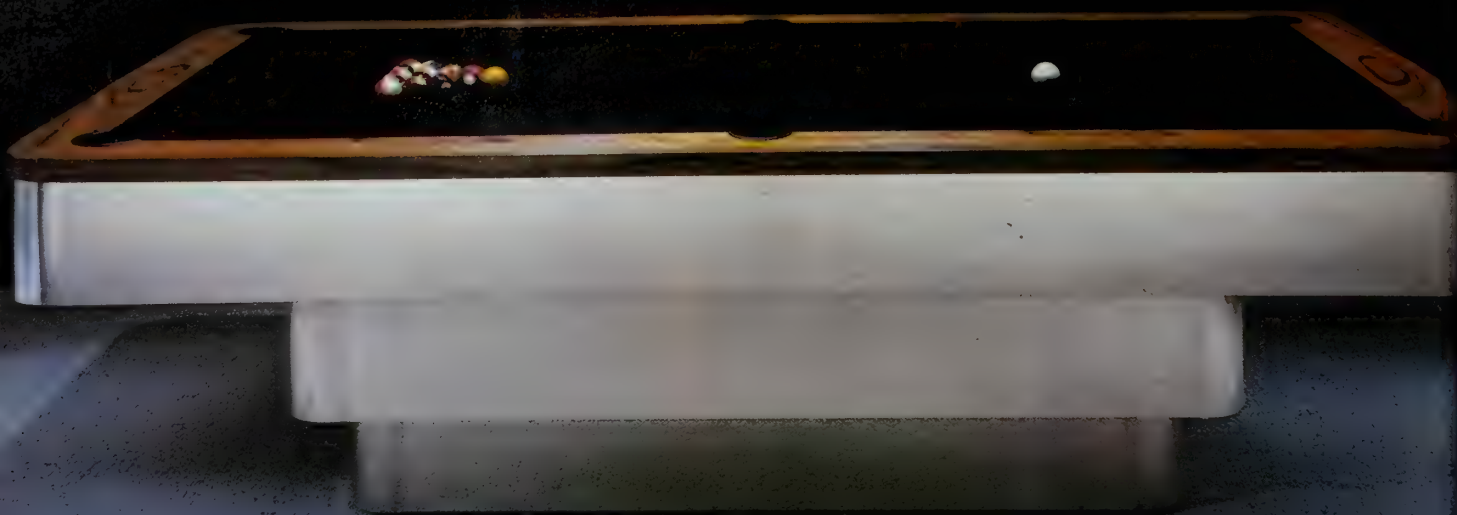
Within a few years John McGuire developed a hand-rubbed staining

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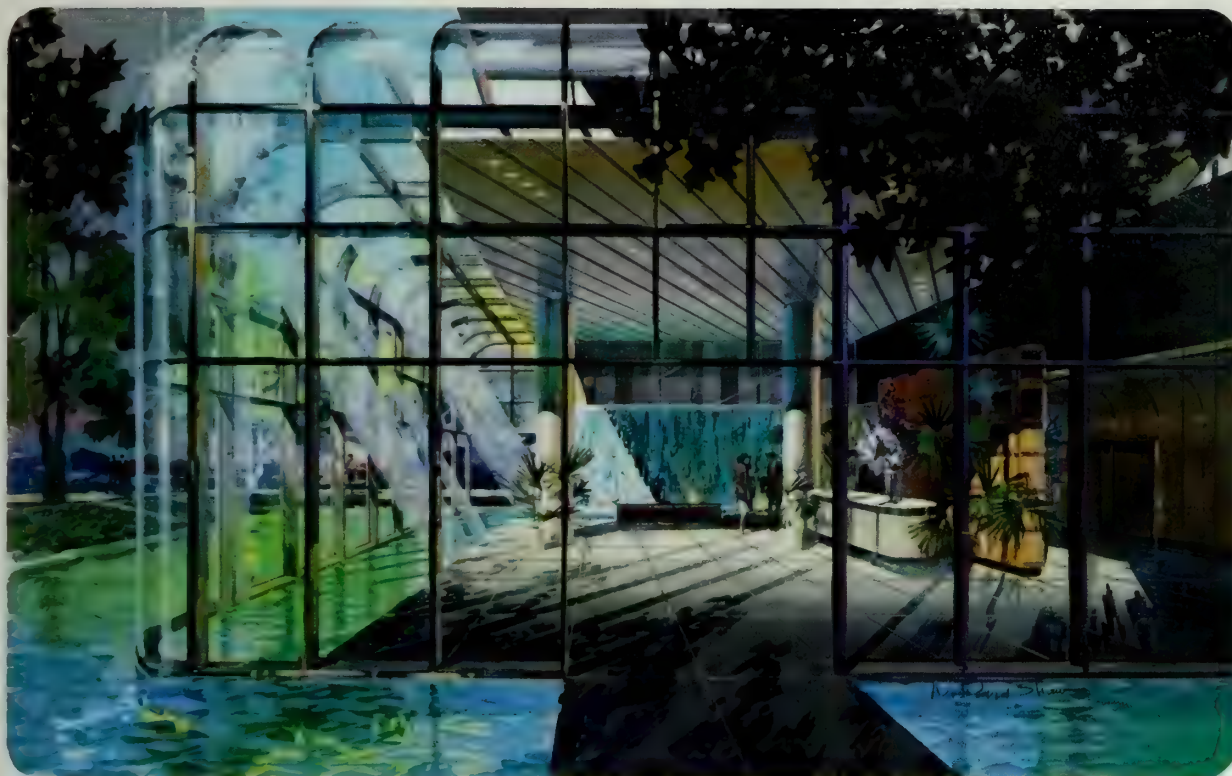
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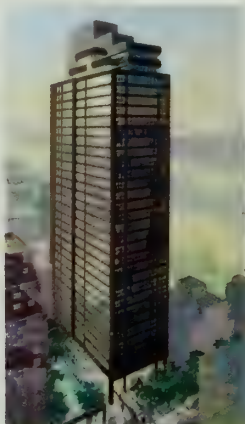
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The McGuire Company—Furniture of Breezy Sophistication
continued from page 162



process, which is now available in some thirty hues. It opened up new possibilities for the furniture. Then came his invention of the distinctive rawhide bindings that give McGuire rattan furniture an enduring strength with unique decorative effect.

As the technical problems were solved, the McGuires fashioned a multifaceted collection—the delicate *Chinese Palace Court* pieces; an authentically scaled Gothic group; Regency-based designs; and a newer series derived from Classical Greece. “Many of our designs are inspired by traditional pieces—often from England, Ireland or Venice—but they always differ from the originals because of the special character of rattan,” Elinor McGuire observes.

Exemplifying the McGuire élan, there is the insouciant reverse chic of their director’s chair—fitted with handmade brass and slung with exotic leathers. Over the years, the rattan collections have been augmented by groups in teak, willow and black bamboo, often the result of the McGuires’ specific needs. For example, the Greek collection and a rattan series made from natural Palasan

with unscrapped bark were devised to complement their beach house.

ABOVE LEFT: Rattan plant stands decorate one of the six display areas of the McGuire showroom and form a gleaming contrast to an altar table designed after a Ming original. ABOVE: A chaise reflects the delicate weave of McGuire’s extensive willow collection. Dining chairs feature the firm’s distinctive rawhide bindings.

with unscrapped bark were devised to complement their beach house.

The McGuires travel frequently, visiting their showrooms, as well as the ateliers where their furniture is handcrafted—in the Philippines for the rattan frames, Italy for the contemporary willow collection, Hong Kong for the teak collection that John McGuire designed himself. And in each location they seek out the exemplary in art and artifacts—ancient Han pots, Ming porcelains, Japanese and Chinese scrolls, a pair of Gothic finials, a Venetian column—to grace the McGuire showrooms.

“Rattan and willow have such casual connotations,” John McGuire points out, “that it’s important for us to show our furniture with appropriate backgrounds. That’s why there are always so many antiques and accessories in our showrooms. We want to demonstrate how to use the furni-

ture and how to work with our colors.”

“From the very start,” adds Elinor McGuire, “we wanted people to realize that they shouldn’t do an entire room in our furniture, that rattan should be balanced with antiques or contemporary upholstered pieces. We like to show how our furniture can also be used as an arresting accent, for contrast, just as one antique can set off a contemporary room.”

Since the early days there has been a singular coherence of viewpoint in The McGuire Company. Although extended, the firm remains a family business. The McGuires’ son, Don, is involved in promotion; their daughter-in-law, Kathy, is the San Francisco showroom manager; and their daughter, Jean, now at Parsons School of Design, is already indicating her interests within the firm. The symbol of organic continuity that the McGuires adopted thirty-three years ago—a bamboo ring, which figures on all the firm’s literature and ripples on the McGuire flag on Jackson Square—was a most prophetic choice. □

—Lois Wagner Green

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PROVENANCE: G.H. Beddington, by 1878; thence by descent.

EXHIBITED: London, Royal Academy, 1876, no. 2
Paris, *International Exhibition, British Fine Art Section*, 1878, no. 186

LITERATURE: H. Blackburn, *Royal Academy Notes*, 1876, p. 5, reproduced: "Mr. Morgan's well painted landscape is seen to advantage. Haymakers returning from work in the glow of a summer's evening; a graceful exhibition of rustic health and happiness."

Art Journal, 1876, p. 214: "This imparting of human interest to a landscape is further illustrated by such works as F. Morgan's *Haymakers*, three stalwart women, one of them carrying a prattling baby, coming down the road towards us on their way home under a lovely evening sky. The very geese on the common to the right of them seem to be aware that they are a healthy, hearty, hard working trio."

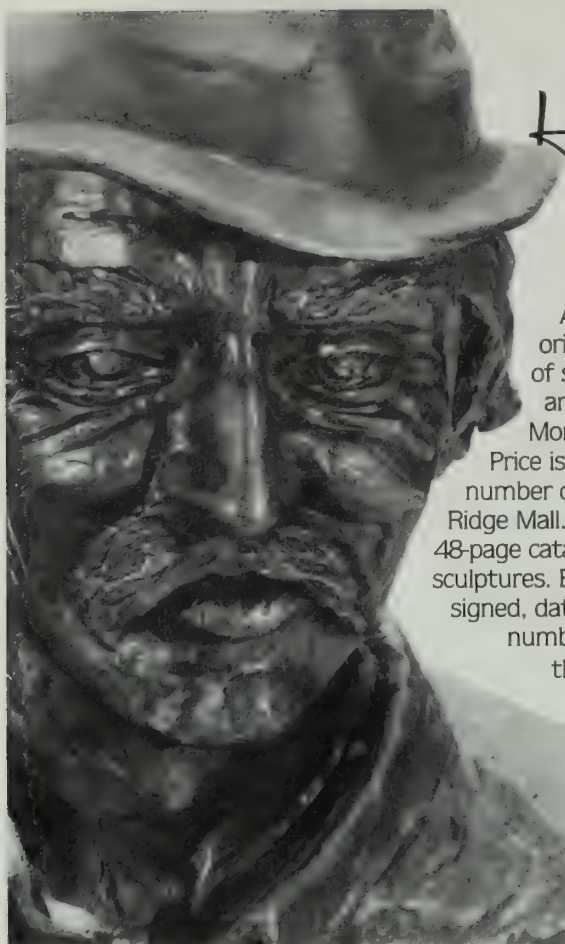
H. Blackburn, *Paris, International Exhibition, British Fine Art Section, Illustrated Catalogue*, 1878, reproduced sketch, p. 9

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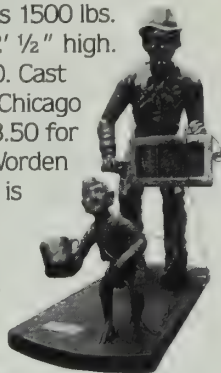
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The Collectors:

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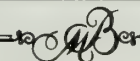
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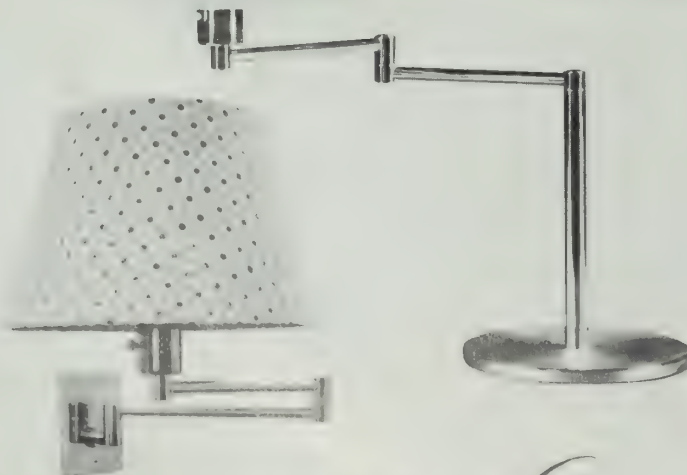
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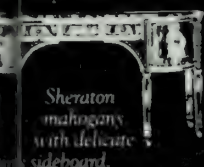
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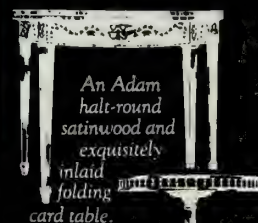
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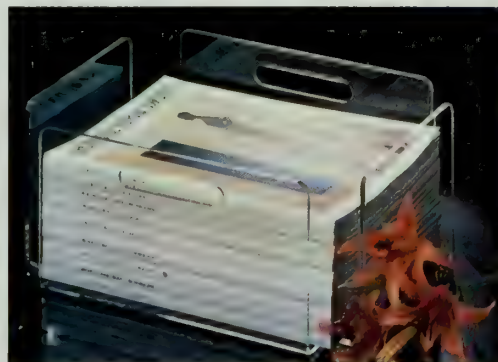
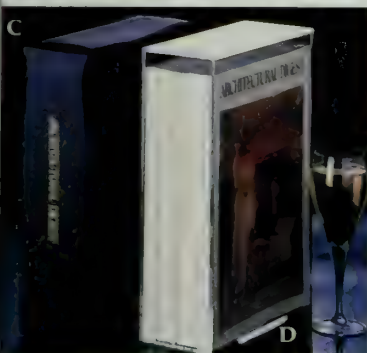
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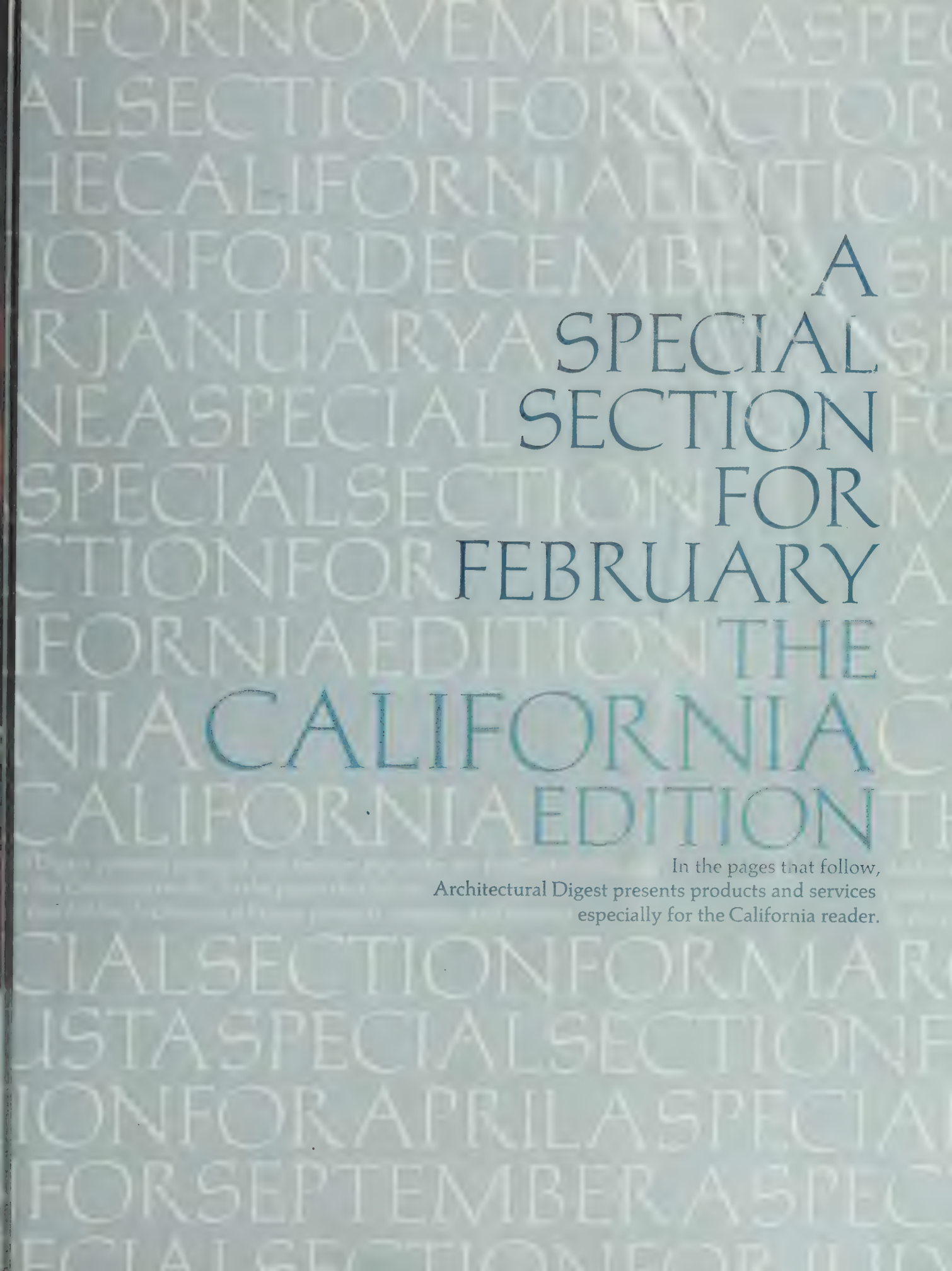


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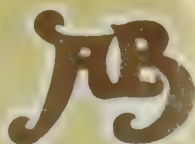
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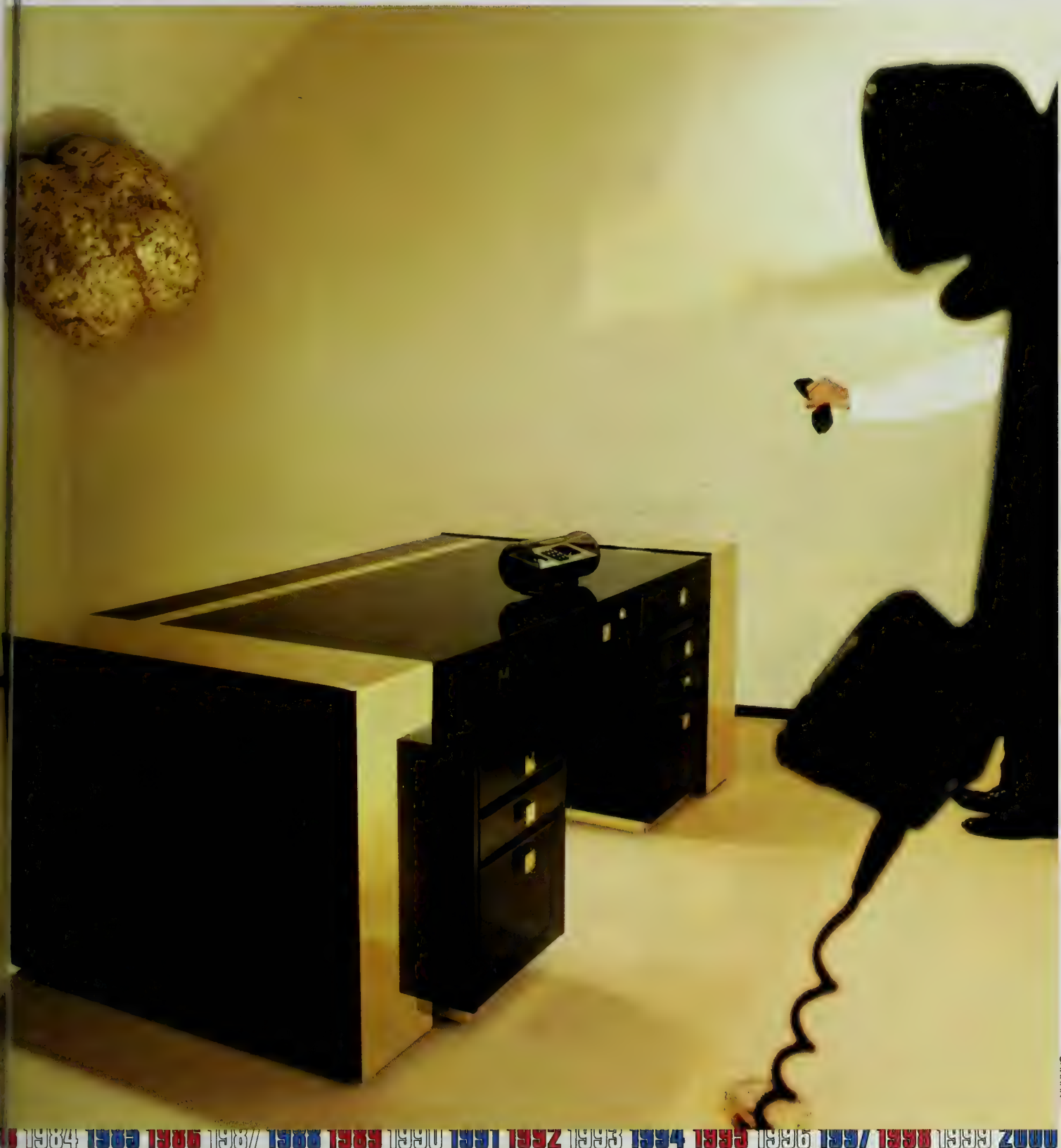


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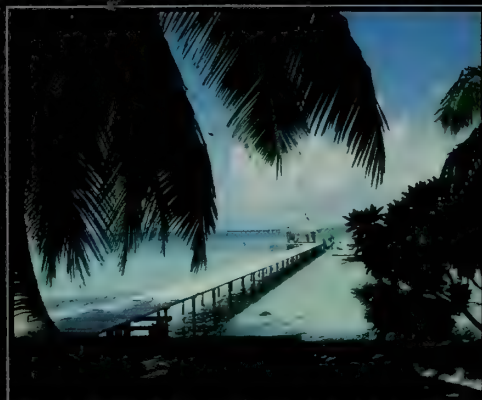
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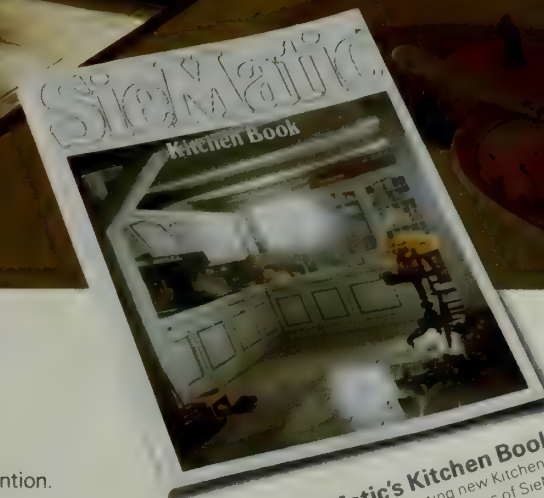
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.

Address: Letters, Architectural Digest, 5900 Wilshire Boulevard, Los Angeles, California 90036.

True greatness transcends mere visual perfection, and Pandora Astor's work is great indeed. Not since you featured the late Baroness Pauline de Rothschild's apartment [May/June 1977] have I seen such a layering of meaning, such historical perspective. I mourned the loss of the baroness's genius, and feared that all true élan perished with her. Thus, it is with relief that I find a new idol in Mrs. Astor. Many thanks for including her in your October issue.

E. Graves Nelson III
Jackson, Mississippi

It is with deep regret that I must say goodbye to *Architectural Digest*. It seems to me that changes, and not for the better, have entered its pages this past year. I am weary of underdecorated cubes, cold geometric forms and boring sculptural fantasies.

Shirley B. Deming
Kankakee, Illinois

Leave it to *Architectural Digest* to heighten one's spirit, intrigue the imagination and capture grandeur! Thank you for a monthly sensation that leaves no stones unturned.

Patricia E. Froshaug
Carmichael, California

Your publication is a joy, both for its handsome illustrations and the scope of the ideas and viewpoints presented. It is a reassurance that civilized life still prospers and that a significant number of citizens continue to indulge in highly individual tastes, good and bad. But a line should be drawn somewhere—and I think just short of the Architecture article in your October issue. If these renderings represent "works in progress," you owe us a glimpse of the building plans from which materials will be ordered and building permits obtained.

Fred L. Murphy
Jacksonville, Florida

I enjoyed seeing the article on architectural drawings in the October issue of *Architectural Digest*. I am encouraged to see that you are devoting more space to "architecture," as opposed to "decorating." I look forward to seeing more articles of the same nature—as there are other architects whose drawings serve as an important means of expression.

Anthony Ames
Atlanta, Georgia

I have admired both Burt Lancaster and *Architectural Digest* for some time. I enjoyed the opportunity to be given a glimpse of his Italian residence in your publication.

Mrs. Judi Comstock
New Berlin, Wisconsin

Bravo for the bounty of your October issue. It covers a cross section of some of the finest examples of interior design that I have ever seen in your publication. The Pandora Astor home fully captures the joy of sensuality and the feeling of life-as-grand-opera. The house is a triumph of the senses. Hal Adams's gem of an apartment reads like a lyric by Noel Coward—understated, precise, witty. The sensible concept of letting the view speak for itself and concentrating on the interior, as practiced by Ronald Crosetti, succeeds brilliantly. And Robert Bray's and Michael Schaible's balancing act is, for me, the highlight of the entire issue.

Mark William Stewart
New York City

I have been addicted to *Architectural Digest* for over two years now, and words cannot adequately describe the beauty of your unique magazine. Thank you for the many hours of sheer pleasure you have given me.

Andrée Verville
Ottawa, Ontario



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The desire to redesign or change our surroundings is, in many instances, simply creativity in search of new expression. Much of the drama and excitement of interior design stems from the manipulation of color and form, the artful utilization of space.

Whether an interior designer is given *carte blanche* or is requested to interpret someone's particular tastes, a successful design represents the metamorphosis of dream into reality. That is why, when a residence is photographed



for the pages of *Architectural Digest*, we insist on maintaining the integrity of the design. We do not make changes, nor do we bring in "props"—objects or plants or art. If we did not consider the setting representative of fine design, and imbued with the vitality of a personal dream made real, we would not be presenting it in our pages.

Paige Reuse
Editor-in-Chief

Spontaneous Expression

Planning and measuring are important, but they alone can't make a house live. That special quality depends upon the interior designer's spontaneous, intuitive response to place and personality—and the clients' trust and understanding. All these factors come together powerfully in a Spanish-style house in Palm Springs designed by Steve Chase. Having been in and out of the home socially for ten years, the designer knew it very well.

Confident that he knew what he was doing, the residents approved his rather daring color scheme. Like all of Steve Chase's work, the interiors radiate professional assurance and style—and best of all, a vibrant sense of life. See page 84.



Steve Chase



Rubén de Saavedra

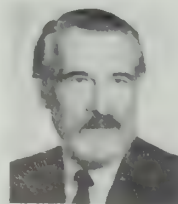
in a home in the Ile de France. The pleased resident says, "I would have done the house alone, but not with another designer." See page 92.

Polished Approach

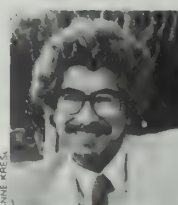
There seems to be no limit to Rubén de Saavedra's enthusiasm. In over twenty-five years as an interior designer, he has never stopped pursuing his equally ardent interests in music, painting and architecture. His sources of inspiration range from the cave paintings at Altamira to Velázquez, Palladio, Robert Adam, Thomas Jefferson, John Nash, Antonio Gaudí and Charles de Beistegui. But his concept for a Manhattan pied-à-terre is tailored to the personality of the resident, his friend and fellow native of Cuba, Italian fashion designer Miguel Cruz. See page 106.

Versailles Domain

The arts and everyday experience are synonymous for Parisian designer Jean Poubel. Born in Buenos Aires, he studied painting and sculpture before acquiring a master's degree in design—and these continuing absorptions, plus music, strongly affect his way of viewing the world. "I see music in line and color," he says. "I listen every morning, especially to the harpsichord, piano and organ, and what I hear influences me all day." He mixes past and present with style.



Jean Poubel



Robert Graham

Architecture: Robert Graham

As soon as we saw sculptor Robert Graham's maquette for Roy and Carol Doumani's house in Venice, California, we made the commitment to publish it. We were very excited about the idea of incorporating art into architecture—with artists commissioned to do not only individual works, but parts of the house itself. It's wonderful that the Doumanis had the imagination and adventurous



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continued from page 18

spirit to seize upon Robert Graham's idea. Everyone involved was changed by the experience. See page 112.

Gardens: Artful Landscape at Clapton Court

A heritage of horticultural talent stands behind the gardens of *Clapton Court*, developed by Simon Loder and his wife, Penelope. Relatives who share the Loder name created a number of well-known gardens, including *Wakehurst*, the former family stronghold. The author of the feature, Sir Humphry Wakefield, known for his furniture expertise (see *Architectural Digest*, April 1982), comes from a famous gardening family, too. His own arboretum is in Northumberland, the same county where his mother-in-law, Lady Mary Howick, has a noted garden. See page 126.



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Simon J. Loder
Penelope Loder

Orlando's Tower

Sebastian, as he is known to collectors of his uniquely crafted wooden pieces, first asked architects Giorgio Leone and Marcello Confetti to restore his Umbrian home to its original thirteenth-century appearance. Then he designed the interiors and made the furniture. Allowing no machinery to intrude upon his work, he begins with elements that seem to have nothing in common. Yet the different shapes come together miraculously into highly personal and striking objects. See page 132.

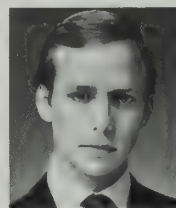


Sebastian

The Collectors:

Today's Art in a Victorian Home

When the northern California home of Mary and C. David Robinson was threatened by fire three years ago, Mary Robinson says, "we were so stunned, we saved the turtle and a stuffed teddy bear." Happily, both their contemporary art collection and the house—where they welcome artists as well as art—survived without serious damage, too. Mr. Robinson, the architect responsible for the magnificent renovation of the San Francisco Museum of Modern Art, designed the interiors. See page 138.



Charles T. Young
Bettye Jordan Young



MARY E NICHOLS

Ansel Adams



BRADFORD BACHRACH

John Peters Irelan

Spatial Alchemy in New York City

Charles and Bettye Jordan Young's talents intermesh particularly well. He is an architect and she practices interior design. Their Manhattan duplex apartment, in an 1880s brownstone, is an example of the benefits of collaboration between the two disciplines. "Charles created a sober architectural shell, while I contrasted it with bold furniture that's even a little surreal," Mrs. Young explains. Charles Young is a Senior Associate in the firm of I. M. Pei & Partners. Bettye Jordan Young studied interior design at Wesleyan College and Georgia State University. See page 146.

Architectural Digest Visits: Ansel Adams

Hundreds of thousands of words have been written about Ansel Adams in the past year, marking the celebration of his eightieth birthday. The accolades began pouring in, in the fall of 1981, when he was presented with the Hasselblad award and gold medal by King Carl XVI Gustaf of Sweden and Queen Silvia at a ceremony at the Museum of Modern Art. At his birthday party, the French government awarded him the title *Commandeur de l'Ordre des arts et lettres*. Still, some of the happiest times are at the house on the Big Sur coast, where he lives with his wife, Virginia. See page 152.

Balanced Clarity

We always enjoy presenting a designer's work in these pages for the first time, and this month we show the Washington, D. C. apartment of John Peters Irelan. A fourth generation Washingtonian, he started his own interior design practice there in 1972, after serving as director of interior design for Lord & Taylor. He tells us, "When I first saw this apartment, with its clean, sleek look, I thought I would change my whole style of living, and simplify. But I soon found that 'less is more' would never apply to me." See page 164. □



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You see, while everyone else just talks about bringing back the good old days, Karastan has finally done something about it.



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True, the most money ever paid for a production automobile was paid for a Mercedes-Benz—a 1936 500 K Roadster, auctioned in 1979 for four hundred thousand dollars. And the experts can cite numerous other Mercedes-Benz models now worth double, triple, quadruple their original selling prices.

But these same experts can attest to the remarkable overall record compiled by *all* Mercedes-Benz automobiles—sedans as well as coupes and roadsters, diesels alongside

their gasoline-powered counterparts; from the recent past as well as the distant past. A record that is perhaps best expressed in one simple statement: the Mercedes-Benz name is so coveted by American buyers today that after the first three years, the *entire Mercedes-Benz line*—not just a few isolated models—has been shown to retain an average of 84 percent of original value.

Some individual models from some makers might possibly match this figure. In so doing, they only underscore the point: the Mercedes-Benz legend is not based on *some* cars, specially handpicked; it is based on the total resale performance of all models in the line.

Minimal depreciation

The net result has been a series of automobiles so desirable to so many people that their value has refused to tumble—refused, indeed, to more than minimally depreciate as the miles and years have gone by.

Perhaps this is because there have never been quite enough Mercedes-Benz automobiles to satisfy America's demand.

Perhaps it is because their value has never been cheapened

by annual model changes, or face-lifts, or marketing artifice of any kind.

Perhaps—as the engineers would claim—it is simply because they are built to uncommon standards, to serve their owners uncommonly well.

A crucial measure

Not even Mercedes-Benz knows the reason to an absolute certainty. And not even Mercedes-Benz can predict the future course of resale value in this uncertain, unpredictable world of ours.

But that resale value stands as a crucial measure of automotive worth is beyond question. And amid the welter of claims and counterclaims about value retention in the marketplace today, the lessons of Mercedes-Benz resale history—*recent* resale history—cannot be discounted by any automobile buyer. And they should not be ignored.



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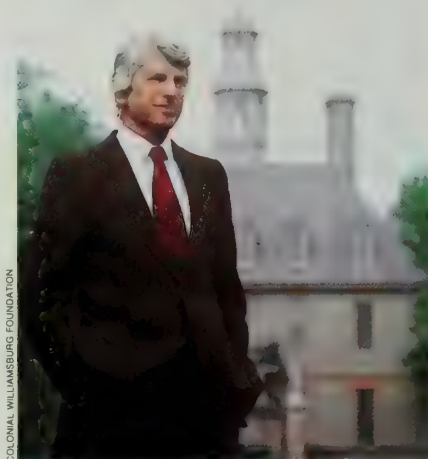
Graham Hood on Historic Houses

THE WINDS OF CHANGE are stirring—some would say howling—in historic houses today. Accepted canons of “good taste” and traditional harmonies of faded colors no longer seem to apply. Conventional groupings of furniture are disappearing. Draperies are coming down, Oriental carpets are coming up, and brighter colors, often accentuated by unoccupied spaces in the middle of rooms, are causing people to blink—or wince—as they revisit their old familiar shrines.

Fresh Vantage Points

These changes do not stem from whim on the part of today’s temporary custodians of historic buildings. It is not the natural iconoclasm of the young we are seeing. Rather, it is the fruit of extensive and intensive research. Building on the achievements of its predecessors, the present generation of curators is asking questions hitherto unasked, is looking at familiar evidence from fresh vantage points, and drawing new conclusions about the tastes, preferences and living habits of those we all thought we knew so well—Washington, Jefferson, Adams, and so on.

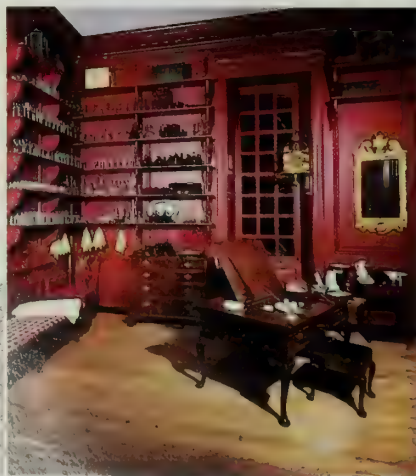
As chief curator of the Colonial Williamsburg Foundation, I have found the Governor’s Palace there an excellent case in point. Since it was reconstructed on its original foundations in the early 1930s and furnished by John D. Rockefeller, Jr., and his advisors—James L. Cogar, who later became curator, and the Boston firm of Perry, Shaw and Hepburn—its elegant interiors have delighted over twenty million people. Any thought of changing it, therefore, had to be approached with considerable trepidation. Yet our investigation proved that the taste stood up before the evidence. It was apparent that the fifty years of research conducted since the palace doors were



“Our concept of history does not stand still,” says Graham Hood, chief curator of the Colonial Williamsburg Foundation. Alluding to recent changes at the Governor’s Palace, he notes how current research has challenged firmly held perceptions of 18th-century tastes.

opened had produced entirely new perceptions of how certain terse bits of historical evidence could be transformed into credible three-dimensional objects. The political problems of changing a “national monument” such as this were enormous, but the documentation, compounding point upon point, could hardly be denied.

The palace was one of the early



Conceived at one time as a dining room, the palace’s pantry has been restored to its proper function to conform with an inventory kept by the palace’s last governor, Lord Botetourt.

buildings at Williamsburg to be furnished, and it was obvious that Mr. Rockefeller and the restoration architects had deliberated carefully before making their decisions. But it was equally obvious that they had been forced to make many compromise choices, not least of which was to furnish the building to reflect the wide period of occupancy by seven royal governors—from 1715 to 1775—rather than to focus on the relatively narrow time frame—1760 to 1775—that much of the hard evidence pointed to.

Colonial Williamsburg has always had an enviable reputation for zealous pursuit of historical accuracy, even if the organization is, like so many of us, fallible. As our investigation of the evidence progressed, it became increasingly apparent that we would have to refurnish, in order to maintain our public responsibility. We were not, like the majority of English houses, for example, dedicated to the preservation of what we had inherited, in order to present the sweep of history. Rather, our mission was—and is—to present eighteenth-century taste as accurately as possible, and accuracy depends on the historical evidence. Looked at in that way, the choice was made for us.

Faithful Restorations

Similar choices face those in charge of other historic structures and preservation agencies today. How closely do the buildings, the furnishings and the interpretations adhere to the stated or perceived mission of the institution? Where is the dividing line between historical judgments and hard evidence, and the decisions and influence of founders, descendants, trustees, or the influential public? Is there a division? If so, is it clearly perceived? Each institution has to face that dilemma on its own terms.

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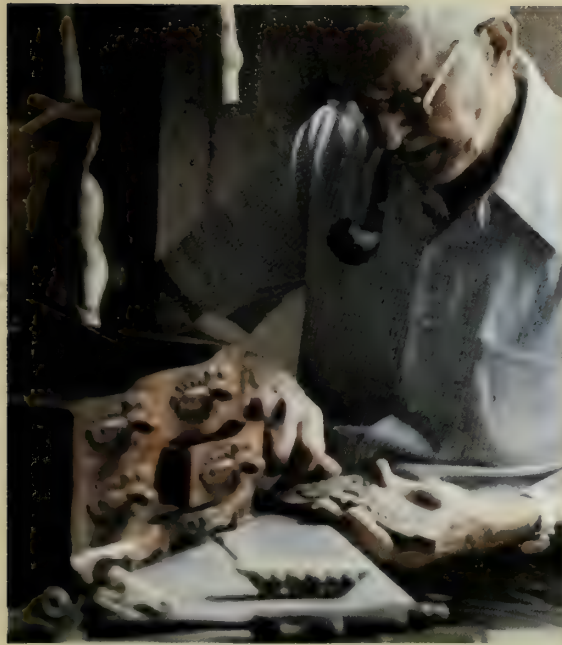


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GUEST SPEAKER

Graham Hood on Historic Houses
continued from page 30

in the form of the old controversy between antique furnishings and reproductions. Colonial Williamsburg has the tradition of using antiques whenever possible, even when the buildings themselves, such as the Governor's Palace, have had to be reproduced. Unquestionably, antiques reveal more of the truth about history and convey more of the aura of Time's passing hand than reproduc-

is one that invariably arouses much interest and controversy. Research into this subject, at Williamsburg and at other important preservation agencies and house museums, has been plagued by this question: How old, and therefore discolored, were the original paint colors that have been revealed by scraping, and then reproduced? Most students today accept the fact that eighteenth-century

with Thomas Jefferson's taste. At the Governor's Palace one of the problems has been the profusion of weapons in the front hall—perhaps the best-documented feature of the whole building. Visitors say, "It just can't have been that way!" Well, it was, and people will eventually accept it.

Those who frequently visit historic houses, who collect, or who are absorbed in history, tend to rely on the



At the Governor's Palace, the "social uses" of a room are considered along with documentation of its furnishings. In the dining room, a desk (left) indicates the area's original use for business as well as entertainment.



Once lavishly bedecked with curtains, the ballroom was stripped to correspond with new historic findings. Additions included: glass chandeliers, a cast-iron stove, and wallpaper enhanced with gilt-leather trim.

tions do. But is it more accurate to use antiques that are only approximately similar to the furnishings we believed were in the palace in the 1760–1775 period, or to use reproductions expertly matched to securely documented antique prototypes? Furthermore, is it not important to display the objects in large sets, because that use was an integral part of eighteenth-century taste, instead of choosing groupings of miscellaneous objects? We believe that matching sets are essential to convey the true picture of eighteenth-century interiors. As these are no longer available in antiques, we decided that specially commissioned objects—many of them made by our own craftspeople—were the logical choice. And there are still a great many antiques for people to admire at Williamsburg.

The subject of interior paint colors

were bright and fresh when new, and not mellow and faded. The people of that time appreciated the virtues of a fresh coat of paint as much as we do. Often the results of repainting shock those who have grown up priding themselves on their good color sense. The vivid bright blue, rich yellow, full-bodied green, and handsome plain blue (a mixture of blue verditer and Prussian blue) at the palace shock some and delight just as many. It is only a question of time, I believe, before people adjust their perceptions and preconceptions in accordance with the evidence.

Ironically, sometimes the best-documented changes disturb people most. At Monticello it might be the transformation happening in the hall—converting pastel-painted window sashes to the original mahogany, which is strictly in accordance

past. What else can they rely on in this rapidly changing world? They resist changes to well-loved monuments, to accepted ideas, and above all, to beautiful places and things. This is entirely understandable. However, our concept of history, like people, does not stand still. Yes, it is important and it is immensely valuable, but it is not immutable. It is rich and varied and should continually stimulate us to question our own standards, beliefs and preconceptions. Even the reassuring havens of privilege and comfort—which historic houses often are—can play their part in this process. □

—Graham Hood

British born and Oxford educated, Graham Hood is chief curator of the Colonial Williamsburg Foundation, which he joined in 1971. He is also a university lecturer and the author of several books on Early American arts.



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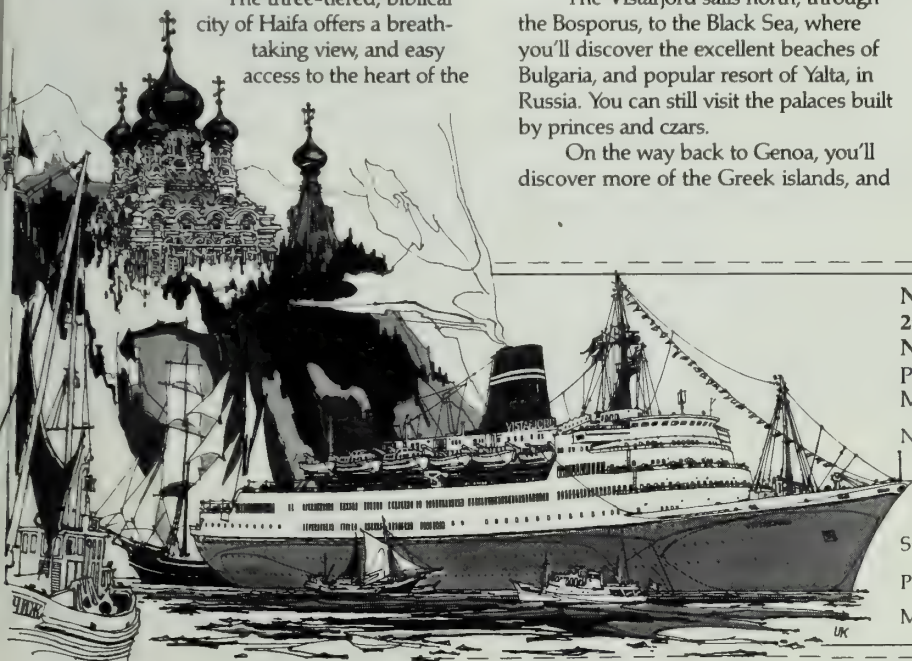
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The Architecture of Make-Believe

IT WAS A VERY LONG way around, and it took a very long time, but I went from New York to Asolo, an ancient hill town northwest of Venice, by way of Sarasota, Florida. Some years ago I had lectured in a small "Venetian" theater that is attached to the Ringling Museum in Sarasota. The theater dates from 1798, I have since learned, and had originally been built into a castle in Asolo. It was dismantled in the 1930s to make way for a movie theater, and an antiques dealer rescued it and put the pieces in storage. In the 1950s, A. Everett Austin,



Marveling at the splendor of the Asolo theater in Sarasota, Russell Lynes cites three progenitors that influenced the design of this 18th-century Italian building: Palladio's Teatro Olimpico in Vicenza, Scamozzi's Sabbioneta and the Antonio Bibiena theater in Mantua.



A point of departure for many Renaissance theaters, Palladio's Teatro Olimpico was modeled after a Roman archetype. Here, a backdrop forms a dynamic exercise in perspective.

Jr., then the director of the Ringling, negotiated its purchase for about \$10,000, and, with state funds, reassembled and erected it. The museum's trustees acted wisely. The elegant little theater, a faint echo of the Fenice in Venice, has three tiers of tiny boxes, and is ornamented with delightful Rococo details and painted in sympathetic colors. It is so intimate in scale that it seemed to me possible, from its stage, to shake hands with anyone in the audience.

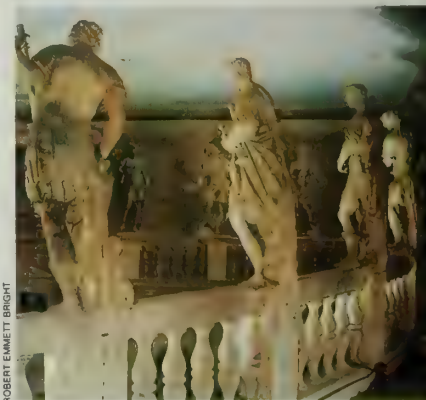
My pleasant recollection of the Asolo theater, where Eleonora Duse performed as a child and to which

she frequently returned during her career, was a reason—or at least an excuse—not merely to see the town from which it came, but to visit three of the theater's progenitors in that part of Italy. Asolo is a pretty, seductive town, loftily situated above fertile plains; architecturally, its most interesting attraction is the coming to it and the going from it. It is in Andrea Palladio country, no great distance from the magnificent villas he built in the sixteenth century as farmhouses for noble families, in styles that have been imitated for country seats ever since. This is the district of the Villa Barbaro at Maser, with its trompe l'oeil frescoes by Veronese; the Villa Emo, with its wide, shallow steps up which horsemen could ride; the magnificent, though non-Palladian, Villa Pisani; the Villa Rotunda, inspiration for Thomas Jefferson's Monticello, and so on.

On this trip was not for villas; it was for the great theaters in Vicenza, Sabbioneta, and Mantua. It is comparable then and spice to travel.

Palladio's Teatro Olimpico, in Vicenza, about an hour from Asolo, is included in a brick building that in

no manner betrays the architectural magnificence it conceals. The entrance is through a garden set about with Renaissance statues, now much the worse for wear, but no less handsome for that. In 1580 the Olympic Academy, a group of humanists, most of them nobles, commissioned Palladio, who was one of the group's founders, to design a theater for the performance of ancient tragedies. The theater he subsequently created was based on what was known of Roman theaters. It is a lofty space, filled with light and presided over by



Statues of members of the Olympic Academy crown the gallery overlooking the stage. Above, a ceiling by Bialelli develops a compromise between closed and open-air theaters.

dozens of sculptured members of the Academy, in Roman dress.

The stage Palladio envisioned is as unlike a modern stage as the accommodations for the audience are unlike the cushioned rows of modern theaters. There is no proscenium, and the backdrop—it seems a demeaning word for such a noble structure—is a permanent architectural façade, penetrated by a central arch flanked by two large portals. Through each of these vistas of streets constructed in false perspectives to give a deceptive sense of depth. The façade is columned and ornamented with



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The Architecture of Make-Believe
continued from page 42



Gilded panels at the Asolo in Florida once held boxes inspired by the fanciful spaces created for the baroque Antonio Bibiena theater in Mantua.



Corinthian columns, arranged in a graceful and imposing arc, link Scamozzi's Sabbioneta theater with its Palladian forebears. This arc would eventually evolve into Asolo's decorative tiers, which were used as miniature salons and game rooms by the Venetian aristocracy.

statues in niches and topped by a series of reliefs depicting the labors of Hercules. If this sounds miscellaneous, it is not, but it is delightfully mischievous.

The Teatro Olimpico was still under construction when Palladio died, and his assistant, Vincenzo Scamozzi, who designed the trompe l'oeil street architecture, completed it in 1586.

A few years later Scamozzi was commissioned by the duke Vespasiano Gonzaga to create a theater near his palace in Sabbioneta, a town twenty miles south of Mantua. It bears a family resemblance to Palladio's theater, most particularly in the fringe of sculptured figures that stand in an arc above the loggia, which is embellished with frescoes depicting life at Gonzaga's court. The theater, which can seat about 175 persons (fewer than the Sarasota theater), had only a brief active life. The duke died a few years after it was finished and his court slowly dissolved. For a while in this century it was used as a movie house, without suffering any essential damage, and it has now been restored to what must be close to its original splendor.

The Antonio Bibiena theater in Mantua, built in 1767, epitomizes an



Baroque accents at the Asolo theater were perfectly suited to elaborate performances featuring the legendary tragedienne Eleonora Duse.

entirely different sort of fantasy, the consequence of nearly two centuries of experiment and of the Baroque explosion of theatricality. Four generations of the Bibiena family added the dynamite of their imaginations to this explosion, which reverberated in all the major theaters of Europe, and its echoes were still to be heard in the American movie palaces of the 1930s. It is an ornate bell-shaped auditorium with four tiers of boxes—better for gossiping than for observance of a performance—and a stage faintly reminiscent of Palladio's. A custodian let me tiptoe in and sit in the back, as the dress rehearsal of a ballet was in

progress—a ballet of children, the oldest just in their teens, all dressed up as princes and princesses, slightly wobbly on their slippered feet and all deadly serious. It was an enchanting spectacle, but not, surely, as enchanting as the first recital given there in 1770 by a boy the age of some of the dancers: Wolfgang Amadeus Mozart, then fourteen years old.

The three venerable theaters I visited from Asolo are all alive once more, but none is livelier than the Asolo in Sarasota. December and January constitute the opera season there. Autumn belongs to the Asolo State Theatre Company, and all year long the little theater proffers lectures on the arts, "fine" films (Monday nights) and chamber music. Mr. Austin, who found the theater and brought it to Sarasota, was an expert amateur magician. He never waved his wand more brilliantly than when he whisked to Florida the gem that Asolo had rejected. □

Russell Lynes, author of many books on the arts and mores of America, including *The Tastemakers*, *The Art-Makers* (recently republished), *Good Old Modern* and *More Than Meets the Eye*, lives in New York City. He is now at work on a social history of the American arts in the 20th century, and will be contributing six columns to *Architectural Digest* this year.



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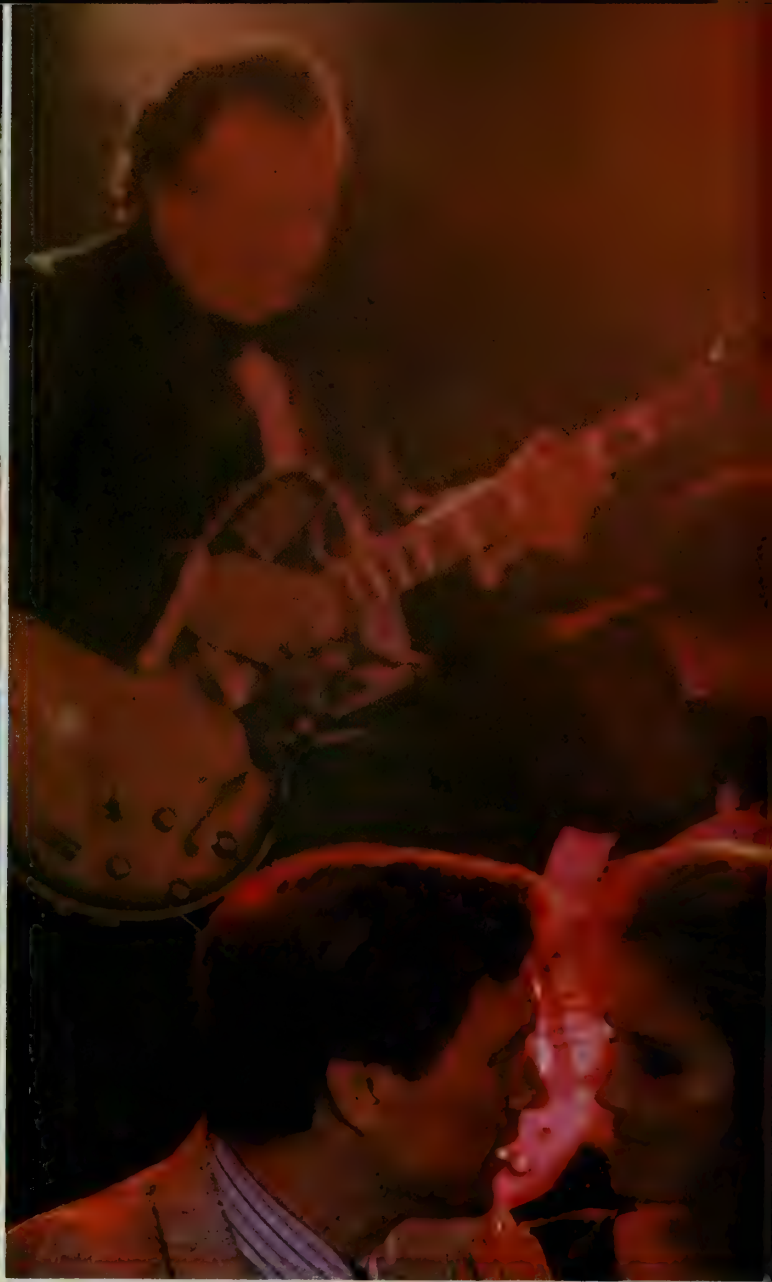
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Gauging the Contemporary Art Market

LONG CONSIDERED one of the most difficult and speculative fields of collecting, contemporary art has, in the past few years, seen the fortunes of its most promising young artists climb out of sight as some of the best new work in a generation emerges from artists' studios. Following nearly a decade of creative drift, this new spirit has attracted a large and growing clientele. And it has prompted some insiders to draw a parallel with the frenetic atmosphere of dealing and collecting in the early 1960s, when the young proponents of Pop, Minimalism, and color-field painting displaced the grand old men of Abstract Expressionism.

A growing disenchantment with the self-defeating approach of 1970s conceptual art has led young Americans such as Jonathan Borofsky, Susan Rothenberg, Julian Schnabel and Jedd Garet to interplay the physical nature of abstract form and surface with the emotive qualities of human and animal subject matter.



CHRISTIE MANSON & WOODS

High prices for paintings such as Mark Rothko's *No. 1*—1962 have encouraged collectors to invest in newer works of contemporary art. It sold at Christie's in 1982 for \$270,000.

Turning away from complete abstraction, much as English artist Francis Bacon did, these so-called New Image artists have helped to create a new genre of modern painting with suggestions of myth, cultural symbolism and narrative that give this new art a fascinating multisided character.

Young European artists such as Rainer Fetting and Georg Baselitz

from Germany, and Sandro Chia and Francesco Clemente from Italy, seem to share many of the concerns of New Image painting, while retaining their own regional singularities. Thus, within a very few years, this new art has spawned its own network of interrelationships characteristic of a genuine movement.

Recent exhibitions of contemporary art, such as "A New Spirit in Painting," at London's Royal Academy in 1981; the 1982 "Focus on the Figure—Twenty Years," at the Whitney Museum; and Documenta 7, held this past summer in Kassel, West Germany, highlighted the new mood and spawned a massive drive among dealers and collectors to promote and collect this new art. Speculation has caused the price of works by such artists as Julian Schnabel to climb from around \$3,000 for a major piece in 1977 to as much as \$40,000 today. Handled by four world-class contemporary art dealers—Anthony d'Offay in London, Bruno Bischofberger in



CHRISTIE MANSON & WOODS

Once a bold expression of modernity, Morris Louis's soak-stained canvases have attained contemporary "old master" status. *Aleph Series II* brought \$200,000 at Christie's last year.



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Figurative elements contribute to the rising popularity of works such as Jedd Garet's *Sea Hunt*, 1980.



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FOR COLLECTORS

Gauging the Contemporary Art Market
continued from page 54

Zurich, and both Mary Boone and Leo Castelli in New York—Julian Schnabel has now become the classic example of how a star is born in the world of contemporary art.

Fashion and marketing play large roles in the popularity and success of very new movements, and collectors and dealers often view the secondary market, in which more "historical" contemporary art changes hands, as a



Part of a new movement, Susan Rothenberg's work appeals to collectors intrigued with New Image painting. Here, *Untitled #147, 1981*, unites allusive fragments of a head and hand.

clearer way to judge the entire field in the marketplace. Many feel that what happened to the prices for art of the 1960s can easily happen for the best art being produced today. It is little wonder, then, that waiting lists for the new breed of artists have grown at the same time that fine contemporary art in the secondary market has undergone an impressive rise.

Bidding for contemporary art at auction last season reflected the ongoing reassessment of the past three decades in relation to current movements, with collectors' interest in art of the 1970s pale in comparison to their drive for major works from the 1950s and 1960s. Indeed, the "old master" status of much of this earlier art has been repeatedly confirmed by new records achieved at auction, as well as in the private trade. For example, two years ago, The Pace Gallery

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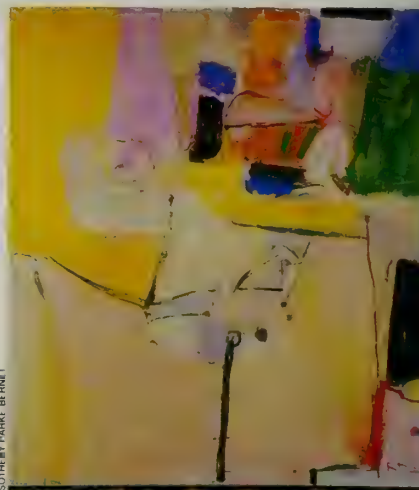
SEBASTIANI VINEYARDS

FOR COLLECTORS

Gauging the Contemporary Art Market
continued from page 56

in New York stunned the contemporary art world by negotiating the sale of Jasper Johns's *Three Flags*, 1959, from a private collection to the Whitney Museum for \$1 million.

At the most recent round of contemporary art sales—those held by Sotheby's and Christie's in New York in May, 1982—Frank Stella's 1958 *Reichstag*, the second of his famous "black" paintings and one of the



SOOTHEY PARKS BERNET

Affirming the growing stature of Abstract Expressionist art among collectors, Richard Diebenkorn's formative canvas *Berkeley #6*, 1953, sold last spring at Sotheby's for \$142,000.

most important contemporary pieces, fetched a record-tying \$420,000 from an American collector, at Christie's. Such high prices result when quality, condition and reserves—the minimum price set by consignor and auctioneer—are in proper accord. If not, even the most august pieces can fail at auction. A significant repaired rip, not mentioned in Sotheby's catalogue, caused the top lot, a veil painting titled *Green and Gold*, by Morris Louis, to go unsold at \$340,000—at least four bids short of the reserve. With a large number of works by Louis available through New York dealer André Emmerich, prices for much of this artist's work have been depressed at auction, the one exception in May being a \$200,000 bid for the floral *Aleph Series II*, at Christie's.

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FOR COLLECTORS

Gauging the Contemporary Art Market
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Although much of the bidding in May confirmed the notion that contemporary collectors exercise greater control in the salesroom than in years past, the results also suggest that certain areas of American modernism are still not fully appreciated by auction buyers. While Mark Rothko's classic *No. 1—1962*, consigned to Christie's, soared to a record \$270,000, a fine 1947 "transitional" Rothko (incorporating surrealist forms with near-abstraction) was bought in for \$65,000 at Sotheby's.

In an unusually large group of

**"If an early Stella
can sell for \$420,000, why
shouldn't a Schnabel do
as well in 20 years?"**

works by Jackson Pollock, prices also diverged between rare, early pieces and later, more classic efforts. While Christie's fine "pre-drip" Pollock of 1944, *Night Dancer (Green)*, scored an impressive \$300,000, the artist's circa 1933 *Untitled (Camp with Oil Rig)*, painted under the formidable influence of his teacher, Thomas Hart Benton, languished at \$22,000.

Record prices for contemporary art at auction affect not only the current market for "classic" post-World War II paintings, but also add yet another layer of anticipation to the most contemporary art. "If an important early Stella can sell for \$420,000 today, why shouldn't a great early Borofsky or Schnabel do equally as well in twenty years?" remarked one hopeful collector, following the Christie's sale. If the future bears any resemblance to the past, the answer rests as much with these new artists, and the works they have yet to create, as it does with the perfect hindsight future critics and historians will use to influence the tastes of the next generation of curators and collectors. □

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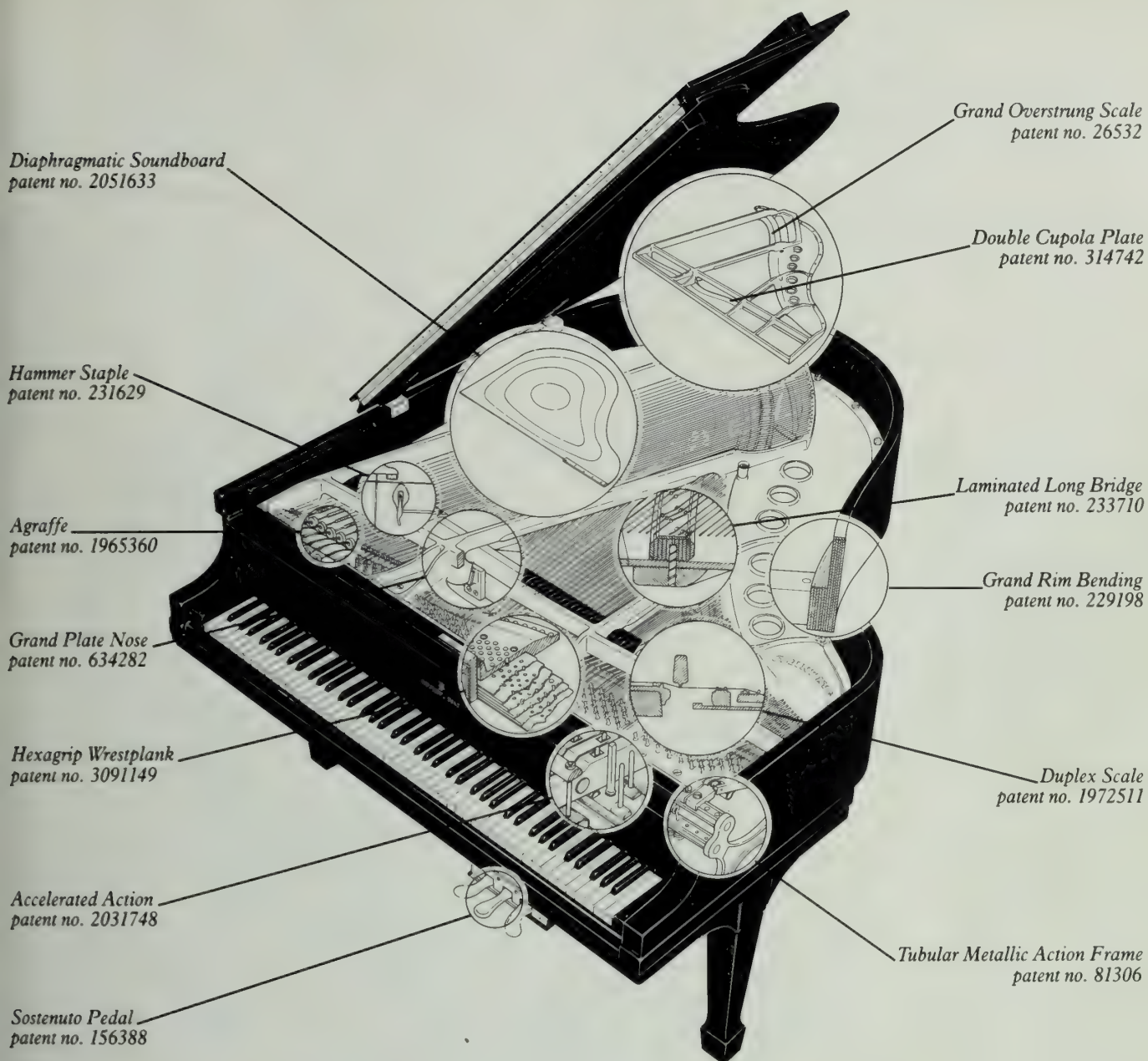
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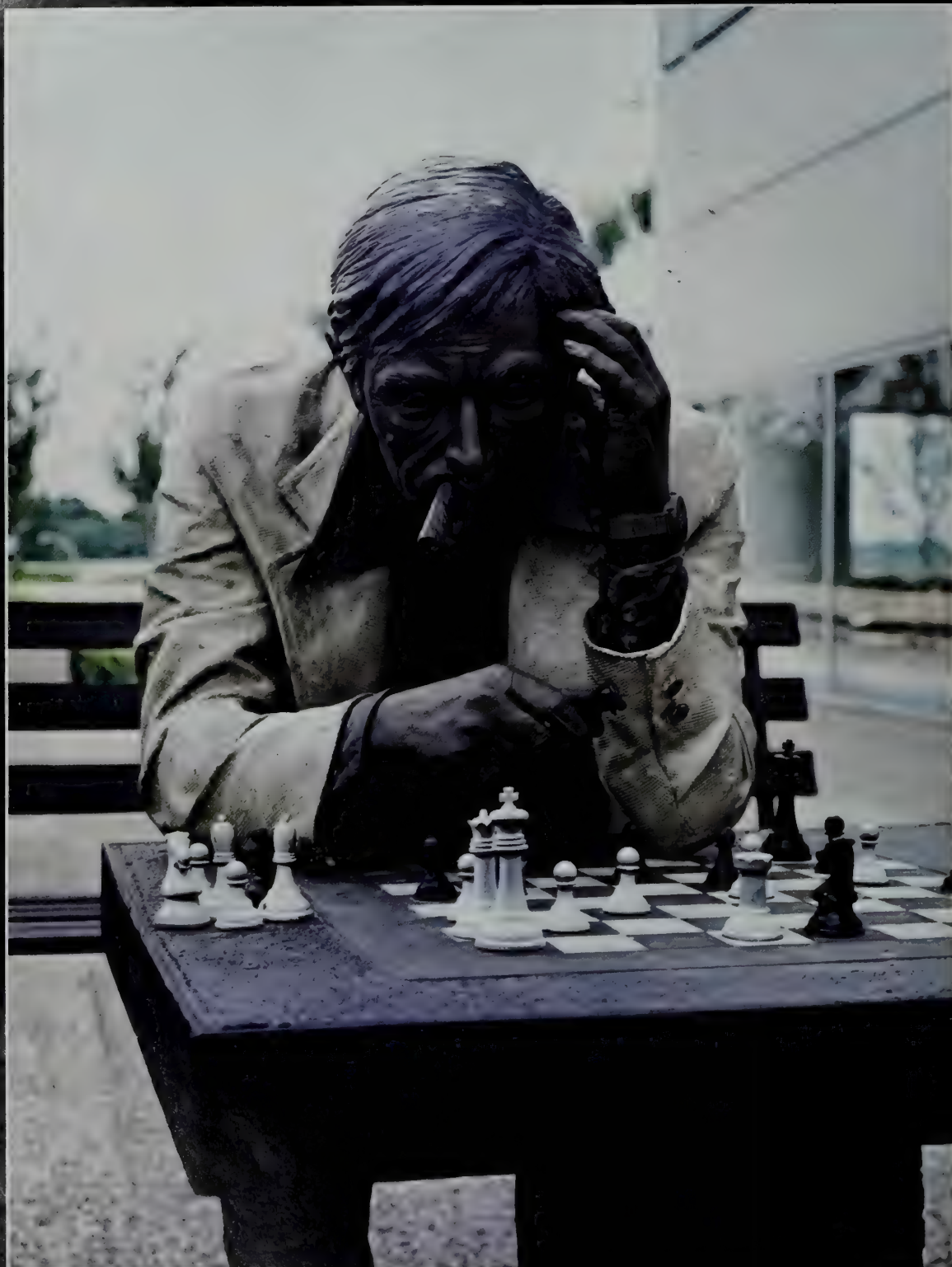


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A Conversation with Bryan Hunt

IN HIS GREAT JONES Street studio, in New York City, sculptor Bryan Hunt considers future projects, propelled from one thought to the next by his contagious enthusiasm for making art. He is surrounded by his work: a series of new drawings that refer to his love of classical antiquity; wire armatures destined to become welded steel sculptures; studio photographs that he is studying and sorting for a newly commissioned book; and detail photographs of passages of classical drapery, part of an ongoing examination of sculptural form.

In the spare, clean-lined loft, to which Hunt refers as his "drawing studio"—apart from his sculpture studio, a similar space just across the street—there are not only works in progress, but those of ongoing concern and interest, such as one of his earlier "airship" works, tenuously moored and floating near the ceiling. A long gallery wall in the loft affords him the opportunity to display and study new drawings, while an adjacent room provides a comfortable living area, a work table, and a place for his music, which creates a constant background of sound ranging



To sculptor Bryan Hunt, space is as significant as form, in the construction of his works. Illustrating this interest, an "airship," balanced in his New York studio, benefits from its mysterious interaction with the surroundings.

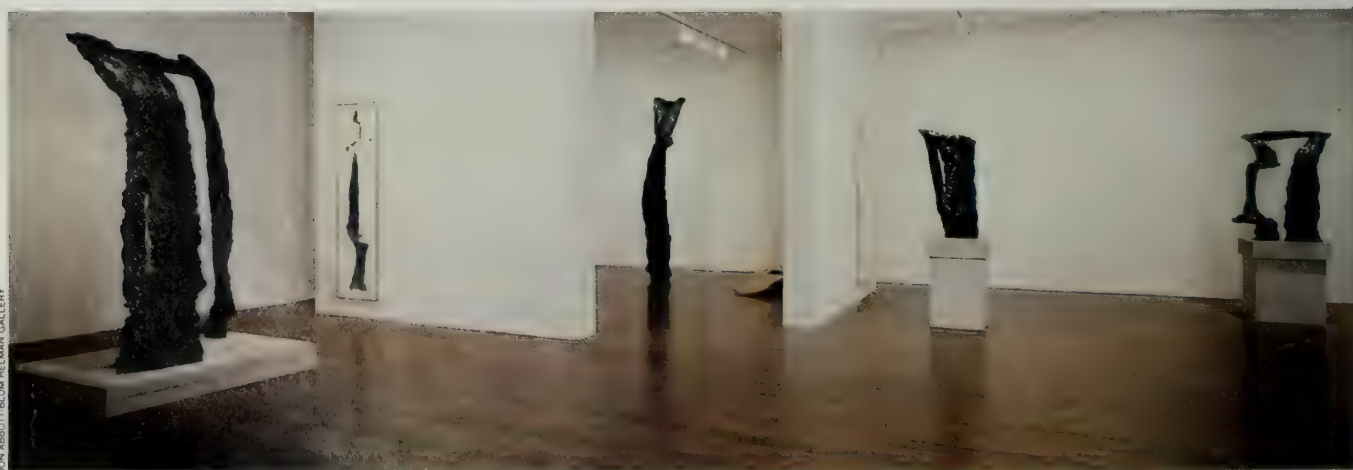
from the electronic to the classical.

"In my art, I like to find images out of history and time," Hunt says. "I've always been interested in classical architecture, and for a while I wanted to be an architect, because I thought it was a way of being expressive. But then you find your heroes, and discover how few they are. I didn't know there could really be a life for

me as an artist, but it does keep offering itself to greater understanding—it perpetuates itself."

In his mid-thirties, Hunt seems mildly amused and surprised by his recent fame. Born in Terre Haute, Indiana and raised in Tampa, Florida, he recalls working at the Kennedy Space Center in jobs that ranged from mail boy to engineering aide and draftsman. He laughs about telling astronaut Michael Collins that he wanted to go up in the space shuttle to launch one of his balsa and silk airship sculptures into orbit.

After Tampa, Hunt's next stop was Los Angeles, studying at the Otis Art Institute and working in a studio in Venice. There he had an exhibition of his streamlined dirigibles—constructions that seem to be horizontally suspended in space, with just their tips touching the wall. A four-month stay in New York in 1972 convinced him he "wasn't ready yet," and he returned to work in Los Angeles for five more years before finally deciding to become a part of the New York milieu. He says the feedback he now receives from the art community is important, and he likes to think of his



Classical motifs provide a unifying theme in bronzes quickened by Hunt's probing, expressionistic style. From the left, *Arch*, 1980, projects a twisting, organic intensity as it interprets one of architecture's most serene and static forms. Similarly kinetic, *Daphne II*, 1980, contrasts with the disciplined contours of *Masnad*, 1980—Arabic for "throne." A column of air carves through *Caryatid*, 1980, depicting the subject, not in the solid, but in the void.

continued on page 72



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MERIT

A Conversation with Bryan Hunt
continued from page 68

studio as both a "fortress to keep New York out" and a space he is drawn to when he wants to "completely submerge" himself in the highly focused culture of the large city.

In a series of more than fifteen one-man shows over the past seven years, Hunt has exhibited sculpture, drawings and prints. His works give every appearance of being elegant linear abstractions, yet close examination reveals his two primary sources of inspiration: the figure, as it relates to forms in nature; and the reinterpretation of classical sculpture, especially architectural elements he has singled out on repeated trips to Greece.

Sketching Europe

Travel has played an important role in Bryan Hunt's search for historical sources, and he reminisces, "I sketched Michelangelo's sculpture the first time I went to Rome. When I was twenty I did a tour book of oil sketches of Europe: the Pont-Neuf in Paris, Donatello in Italy, the Parthenon in Greece. It was such an intense experience to stand in front of the Parthenon. I still have some of those drawings. I had landed in London with a backpack and a camera, intending to hitchhike to Calais. I got as far as Dover and lost my camera. I was so depressed over it that I went to an art supply store and bought materials to draw with. Then I sat on the cliffs of Dover and sketched."

Hunt's recent cast-bronze sculptures and drawings—forms that he refers to as "lakes," "quarries" and "waterfalls"—have, in a way, double meaning: They are about the figure and about the landscape. "Nature in landscape becomes the figure," he asserts. "The lake and quarry drawings are the 'reclining' idea—the passive reclining figure in a very abstract sense. The lake drawings have a very nebulous bottom with a very abstract line. The quarry drawings have, in addition, the geometry of the quarry, which of course has walls."



ABOVE: Drawn to the immediacy of clay, Hunt retains the irregular texture of his maquettes in his cast bronze works. CENTER: Welded steel in *Reclining Figure*, 1982, creates a lyrical impression as it makes abstract reference to the human frame. BELOW: Plunging lines in the plaster model for *Charioteer*, 1982, dramatize the descending motion of a waterfall, interacting boldly with the space around it.



The waterfalls Hunt creates, both in bronze and in drawings, are abstractions of the form created by falling water. They look as if he has carved away the support of the earth and left the water—an expressionist shape—suspended in midair, defying gravity. Yet the negative space outlined by the charcoal lines or the bronze form may be seen as a figure—a figure in nature. Hunt notes that "the figure is never obvious. There were times when I would see it and follow that passage, and others when I would just let it go because I was more interested in the dynamics of the shape and the landscape, and how the landscape can turn space and volume into a narrow line." This duality, yet similarity, between man and nature is at the heart of Bryan Hunt's work, and he clearly intends the ambiguity created by the two possible perceptions of his art.

Stages of Sculpting

Hunt's bronze sculpture begins in his studio with an armature, over which he pours plaster and mounds layers of plaster-soaked cloth. As the mass takes shape, he uses carving tools to achieve the final form and surface. From the pristine white plaster a mold is then made, and the bronze is cast. But the plaster shape is not completely lost, since it is not unusual to find one of Hunt's own photographs of a carved plaster piece on an announcement of a forthcoming exhibition of his. He likes to photograph the plasters, "using the whole frame and shooting slowly for detail," because their fragility usually prevents them from being shown, yet they "interact with light" in an extraordinary way. "Light is extremely important," he comments. "These forms respond to reflected light. The black bronzes reflect the same way, and natural light is important in my studio and in my work."

One of Bryan Hunt's newest works is a "book," which is actually a boxed

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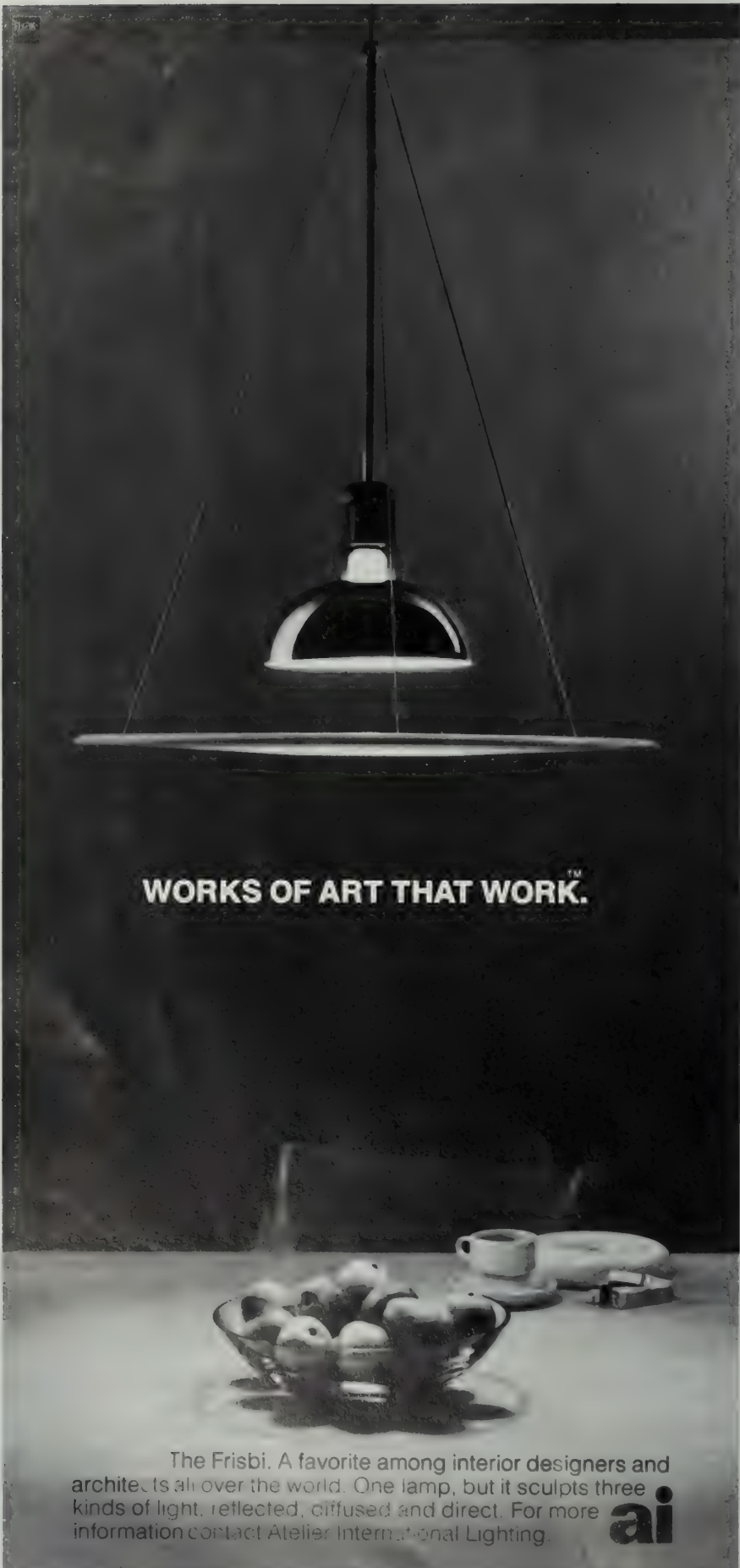
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A Conversation with Bryan Hunt
continued from page 72



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In the drawing *Masnad II*, 1982, Hunt's synthesis of object and figure is revealed, as a throne echoes the draped torso of a human figure. A smaller subject kneels at the base.

collection of photographs and drawings titled *Conversations with Nature*, published by the Museum of Modern Art. Other new projects include large doors, which are derived from a Greek vase form that appears in the *Conversation* drawings, and which are made in cast paper; new welded sculpture; a gallery show in Athens and museum exhibitions in Spain, Germany and Denmark.

Thinking ahead, Hunt muses that his goals are "to keep advancing ideas—in terms of scale, the figure and materials—in sculpture. My concerns are philosophical, but the sculpture states those concerns. It has its own presence and exists in the real world by its own definition. It's about bringing life to form." □

—Constance W. Glenn



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Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

THROUGHOUT his life, Tony Smith (1912-1980), who adhered to the idea of urban art on a grand scale, created models or maquettes for an American landscape he considered bereft of monumental architectural forms. He was a prominent minimalist sculptor of the 1960s. His study of architecture gave him an understanding of mass and the relationship of forms that distinguished his work—large and small. Seen here is one version of his well-known sculpture *Willy*.



See page 142.

ONE OF Ansel Adams's best-known photographs is *Monolith, the Face of Half Dome*, Yosemite National Park, 1927, shown here in his personal vintage print. His trip to Yosemite in April of that year was designed to produce the last few images for the portfolio *Parmelian Prints of the High Sierras*. Among the twelve glass plates exposed, his biographer Mary Alinder notes, "*Monolith* was the first instance when he knew at the time of exposure the emotional feelings he wanted the finished photograph to communicate."



See page 156.

IN KEEPING with their passionate interest in horses, English country gentlemen supported a subgenre of sporting paintings and prints in the eighteenth and early-nineteenth centuries. W. Webb was an almost anonymous painter of the subject matter. He became famous when his painting *Portrait of Sir John Mytten*, shown here, was engraved in 1841. The well-delineated horse and dogs attest to this painter's special skills, which were prized by farm gentry who knew their animals well.



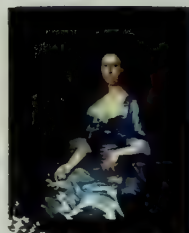
See page 168.

A CLEAR DIFFERENCE exists between English and American interpretations of the distinctive Chippendale chair splat—the pierced upright support in a chair back. Engraved illustrations from the Chippendale *Director* were design sources for chair makers of both continents, but the British craftsmen followed the published patterns much more closely.



See page 172.

American examples, outside of Philadelphia, display more individualistic simplification, as shown in this splat—a bold statement of interlacing straps that create a silhouette of curves and diamonds.



See page 175.

EIGHTEENTH-CENTURY English artist John Wollaston left his native Bath around 1750, to work as a portrait painter in the American colonies. His elegant and sober style became popular soon after he established himself in New York City. This full-length portrait of Betty Washington Lewis, George Washington's sister, demonstrates his tempered use of Rococo conventions—a relaxed yet stylish pose and brilliant highlights—all subordinated to the forthright characterization of the sitter.



See page 175.

SOON AFTER debuting in England, during the 1730s, the epergne replaced the standing salt on the dining table. When the vogue for chinoiserie and Rococo designs was in favor, the epergne provided an exotic decorative touch, as seen in this example, for displaying sweetmeats, nuts and other tidbits, to the delight of sophisticated diners. After a brief mid-eighteenth-century passion for ceramic figures as table decorations, the epergne renewed its popularity in the Adam style, with oval baskets and severely Neo-Classical motifs.



See page 178.

THE MEDIEVAL slope-front box-shaped desk began to proliferate with the increase of literacy and books, in Renaissance times. Useful as both reading stand and writing box, the desk persisted into eighteenth-century England and America. Late in the seventeenth century, legs were sometimes added, or the desk was placed on a stand. American versions of the period, as shown here, reflect the English Jacobean style. This desk suggests a southern origin, since the New England colonies preferred a smaller, boxlike form. □



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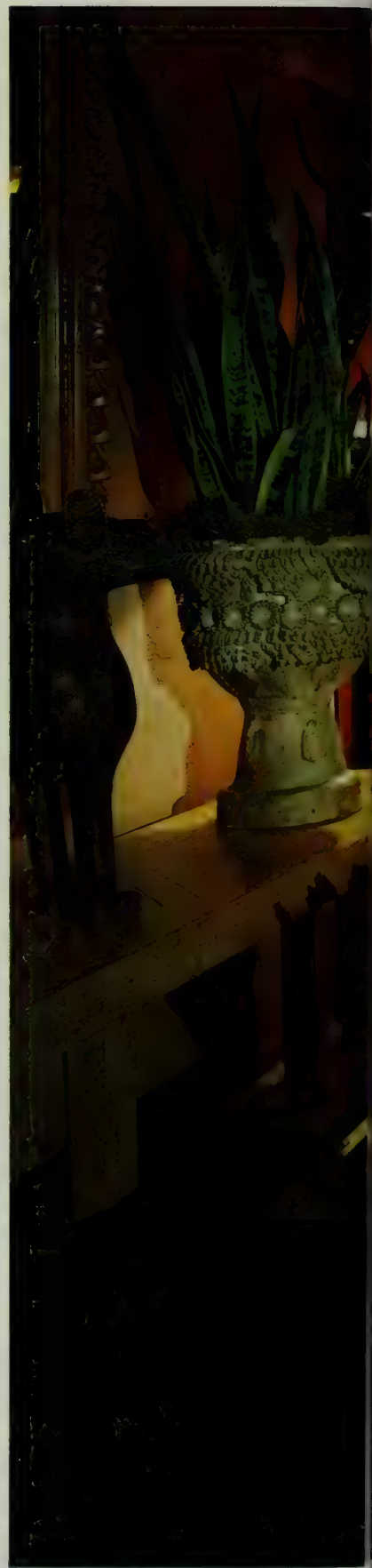
INTERIOR DESIGN BY STEVE CHASE
PHOTOGRAPHY BY ARTHUR COLEMAN



Comfort, casualness and color are the ingredients with which interior designer Steve Chase imbued Mr. and Mrs. Peter McKernan's fifty-year-old Spanish-style house in Palm Springs. ABOVE: The Entrance has a handcrafted, aged look. RIGHT: Though the berry-toned Living Room is dark and lush, natural elements—wood beams, a stone bowl, ceramic pieces—convey a feeling of the desert. The Chinese rug is from Decorative Carpets. Painting by Hans Peters. FOLLOWING PAGES: In the Study, a leather rug resembling bark chips contrasts with the soft corduroy of sofas and a daybed, and the Haitian cotton from Westgate on two small benches. Above the sofa is an Afghan kilim from Marc II. Striped pillow fabric from Clarence House.

"DESIGNING A SPANISH-style house is like going to a costume party," comments interior designer Steve Chase, referring to the fifty-year-old Palm Springs residence of Mr. and Mrs. Peter McKernan and their children. "This is the kind of house where you want a feeling of spontaneity. You want pieces that are too big or too small or odd looking. If you want to add a wing, you don't want a precise balance; you can build it almost anywhere. If you're in the mood for a certain color, you can paint a room that color and get away with it."

Mr. Chase, who often works with more modern interiors, points out the main difference in design approach











ABOVE: A wrought-iron chandelier sparkles above the parquet table in the Dining Room. Chairs are upholstered in brightly colored Thai silk. Pottery dishes and ceramic jugs are displayed on a 19th-century Welsh dresser. OPPOSITE: Compactly arranged in the Breakfast Room are a banquette and Lancaster/Yorkshire-type half-spindle-back chairs enlivened with bright stripes on the cushions. Fabric here and on the dining chairs is from Jack Lenor Larsen. Wood beams and posts, walls of textured plaster, and Mexican tile floors create a rustic mood. Painting is by Jean Rose.

between the two. "The interior of this house is frankly a stage setting, rather than a design. I went out of my way to *not* balance the rooms. Like a character actor, this house will be as good twenty years from now as it is today. But a modern house can be compared to an actress known for her great beauty; in twenty years she will still have appeal, but not the *same* appeal that made her a star."

Colors flow through this house like a sunset on a winter day. Though they are not bold hues, and are heavily grayed, they are unusual choices for a home. "I've seen colors like these used in fashion, but I don't believe I've ever seen them used in a

house," Mr. Chase says. While work was in progress, painters who had been associated with the designer for many years and on many projects would call him to say, "We have one coat on, you'd better come out and take a look." Says Mr. Chase, "Not being 100 percent confident myself, I'd drive to the house, walk in and find the color was not only what I thought it would be, but ten times better." Before the rooms were furnished, people who saw them often reacted with apprehension. "When I saw the rooms half finished, I began to feel a bit nervous," Sally McKernan admits. "But I know Steve well and I know how he works. I told myself he





The darkest hue was used in the master bedroom for an early evening quality.

knew exactly what he was doing, so I just kept quiet."

The designer explains that though these hues would be difficult to use in a modern house with expansive walls and high ceilings, here their intensity is diluted by oak plank floors and fir beams sandblasted to a pale color and deep texture, and by walls interrupted by windows, doors and angular areas. The most neutral shade was used in the room where the family would spend the most time. This was balanced against the deep berry tones of an adjoining room, "so people would not feel overwhelmed by color." The darkest hue was used in the master bedroom, to give it a cool

and dusky or early evening quality.

Throughout the house, plaster walls were either textured with straw, or mixed with sand and glue and then ribbed with a comb. Contrasting fabrics were combined. Pillows were covered with Indian rugs, classic European cottons, silks and patterned velvets. Pieces from a variety of eras and places came together; a silk rug from China was combined with African bronzes, Navajo pots and a palm tree from Thailand. A primitive Mexican door became a table.

Furniture selection often became a matter of intuitive decision. "Until the pieces were actually here and in the rooms," Steve Chase explains, "I



didn't always know what the right seasonings would be, to make these spaces come together." Chairs that were too serious, or chests that were too light or too heavy, came in and went out again because they didn't have rapport. "While the rooms are not large, the pieces are big, because the family likes comfort." He adds, "To do a house without knowing the clients would be like designing model rooms for nobody." The big lounge chairs are in the house because the family—including eight children—like to sit two or three on a chaise with their feet up, and talk. The kitchen was enlarged, enabling them to eat and relax in a big country-

style room and have easy access to patio, pool and tennis court.

On the day the house was finished, Steve Chase arranged for an outdoor Mexican lunch. Peter McKernan, a pilot whose company provides helicopters for films, and who often flew his wife to Palm Springs to follow the progress of the work, circled the house twice. Ten minutes later the family arrived at their new home. Sally McKernan says, "When I walked through the house, I could not believe how it had come together. I realized it was exactly what we wanted, an intimate space where we could relax and have fun." □

—Suzanne Stark Morrow

OPPOSITE: Silk bedcoverings and plaster walls in cool shades of dusk hurry evening to the spacious Master Bedroom. Firenze armchairs in a deeper hue are from J. Robert Scott. The soft, pebbly texture of Berber carpeting enhances the desert dimension of the design. Shutters from Sunrise Wood Products control light. ABOVE: Encircling the cool oasis of a pool, the house is lighted in an inviting gesture. Feathery palms arch gracefully against the evening sky.

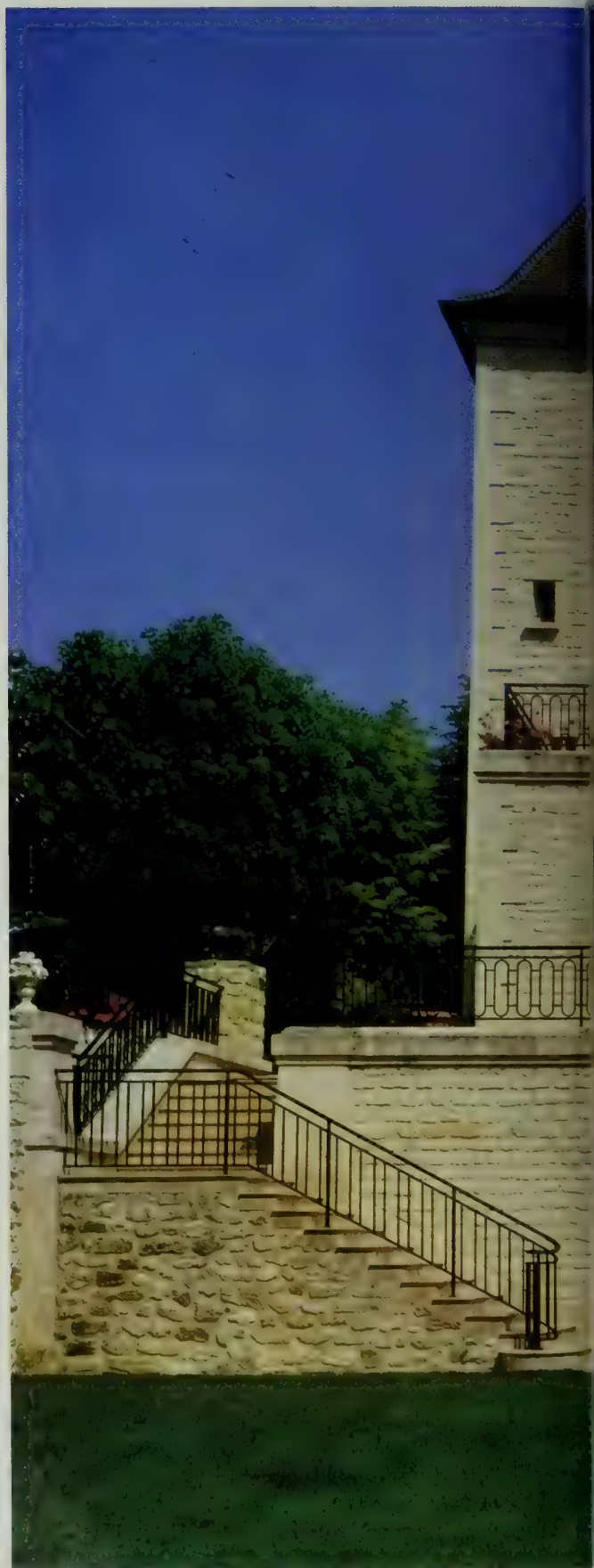
Versailles Domain

In the Setting of a Medieval Monastery

INTERIOR DESIGN BY JEAN POUBEL, OF CABRERA
PHOTOGRAPHY BY PASCAL HINOUS



RIGHT: Reconstructed by interior designer Jean Poubel for a young family, the house in the Ile de France was originally built in the 19th century on the foundations of a 12th-century priory. TOP: A shaded allée runs between the house, situated in a private park setting, and an artificial lake planned by Louis XIV and built by his engineers. ABOVE: A stone walkway leads to the main entrance.







Originally, a Medieval priory stood on the site, linked to Versailles Palace by two underground passages.

WITHIN THE ILE DE FRANCE, to the west of Paris, Louis XIV built the palace of Versailles. The Impressionists often chose to paint in this region of sparkling water and spreading forest, capturing a changing light that draws self-charging beauty from the creamy stone of the buildings.

Aristocratic tradition and the natural grace of the landscape were the principles interior designer Jean Poubel bore in mind when he reconstructed a house near Versailles and designed the interior. The young owners, who are in the entertainment business, say they go to bed late and enjoy waking up in the country setting to the sound of birds.

The house was originally built in the nineteenth century over the foundations of a twelfth-century priory on land graced with plentiful springs. Louis XIV bought the property, and bestowed it several times. When he planned the Versailles palace water gardens and fountains, his engineers drew on these very springs, and an artificial lake, at the center point of the park, was constructed contemporaneously with Versailles. The priory was linked to the palace by two underground passages, now blocked by rubble.

Under these circumstances, it is not surprising that the old priory had its ghost, a nobleman who purportedly strode through the antecedent of the present house, in full suit of armor. Due largely to this story, the building stood empty for decades, and although the owners have never seen



LEFT: In the Living Room, the antique accents of the paintings, a 17th-century cabinet, and a 17th-century mirror above an 18th-century console are in marked contrast to the floral fabric of the L-shaped seating group and the contemporary tone of the tables. TOP: The Venetian crystal chandelier in the Dining Room appears even more opulent against the pale Venetian-style plasterwork of the walls and the spare Queen Anne-style chairs. A florid Persian carpet complements the 17th-century Venetian fauteuil by the window. ABOVE: The wooden beams, table, tile floors and brick fireplace introduce rustic textures into an otherwise bright, cheerful and modern Kitchen.

Comparing building and design to music, the designer believes that they both "create and resolve dissonances."

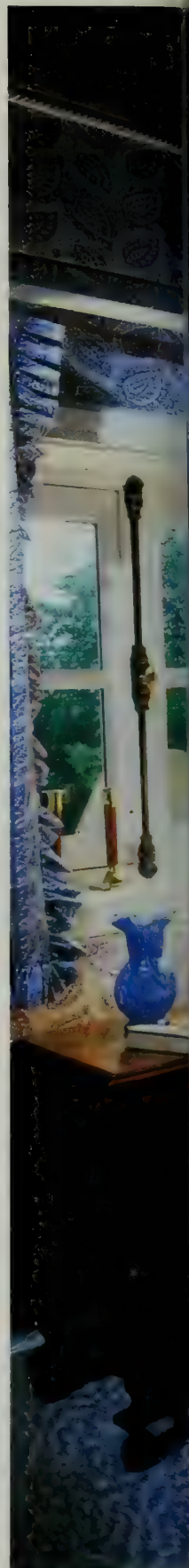


or heard anything unearthly, older villagers still hold firmly to their tale. The owner's wife says she believed in the ghost and was a bit disappointed when he didn't appear.

The priory monks were not to be forgotten, either. Workmen excavating for the garage unearthed the old graveyard, resulting in spine-tingling effects on the owners' children.

The owners had lived for ten years in a château on the property and when they started this house they knew what they wanted. To accomplish their requirements, they called on Jean Poubel. M. Poubel believes in discipline as a basis for freedom. "Poetry," he says, "must be sure of its techniques." His conversation is studied with allusions to music and to French architectural tradition. "Building and design," he remarks, "create and resolve dissonances." He extends the metaphor with references to Bach, a favorite composer, and to France's Gothic cathedrals. In each he sees a coursing of energy toward final harmony.

To achieve this intellectual ideal, he gives rigorous attention to detail. Once the structure and tradition are established, the human element comes into play, because, says M. Poubel, "Man constructs on human bases." Thus, after he preserved the purity of line in the old priory crypt, he updated the space into a games and projection room, where the warmth and bonhomie of a growing family help bring the twentieth century into Medieval precincts. "It's good,"



TOP: What was formerly a Medieval crypt has been updated into a Games Room. Says the designer, of this particular transformation, "It's good to be in the rhythm of life." ABOVE: A feeling of cool repose reigns in the Roman Bath. The bath itself is actually a pool large enough for swimming. Contemporary trompe l'oeil paintings by Jean-Marie Rudelle, and tropical vegetation, contribute exotic imagery. RIGHT: In the Guest Room, the fanciful frills of the canopy are balanced by the solidity of an antique English bureau and an armoire that incorporates Louis XIII doors.





he says, "to be in the rhythm of life."

Interior design was undertaken with the collaboration of his associate, Marie-Claude Guillou. "I direct the orchestra," he remarks, "but when I look for a special sound effect, Marie-Claude finds it for me."

The owner's wife takes pleasure in discovering objects herself, unearthing them in France or bringing them back from her travels. Sometimes the objects determined the design of an entire room. Three years ago in Toulouse, she found an appealing nineteenth-century French terracotta group. The sizable collection since built from this initial acquisition influenced the style and coloring of the master bedroom.

Other objects found by the owners have similarly contributed to the décor. The dining room has been designed around a crystal chandelier, and one of the focal points in the kitchen is a still life of game.

Around the park are areas of farmland. The owners themselves have a small farm, where they help with planting and harvesting. "It's a family home," Jean Poubel says, "not a museum. I like to deal with people of any age and discover their enthusiasms. Then I add my enthusiasm to theirs. Like a peasant, I take the fruits of the season. Each season has its fragrance. I work with what's around me, but I have no recipes."

The house is drawn from many seasons, tradition blended with modernity, ghost stories and romping children, memories of court intrigue and older memories of monks peacefully fishing their well-stocked pools before the Sun King had ever been thought of. In it, the past lives at peace with the present. □

—Catherine Styles-McLeod



LEFT: Softly radiant colors and fabrics in the Master Bedroom are reinforced by the gentle figures of the rondelle and the delicate late-18th-century fireplace. The simplicity of the rattan settee by the window counters the heavier lines of a Regency commode. ABOVE: The Master Bath gleams with pale, painted woodwork, mirrors, and a copper tub. A terra-cotta motif found throughout the house is echoed by the medallion against the mirror, the flasks by the tub, and the tiled floor. TOP: In one area of the Study, an old hunting horn rests on a Piedmont chair. Trompe l'oeil paintings, replete with mirror, capture sylvan scenes of the park setting outside, and an ermine is poised on what appears to be a terrace wall.



ARTISTS ALERT to feminine adornment reflecting personality and social status have painted women in hats varying from demure to flamboyant. They responded profusely to the froths of veiling, gardens of roses and fountains of feathers often worn by Victorian women promenading on days warmed with spring sunlight. For these bonbons of millinery invited admiring or envious glances as they seasonally complemented stylish gowns richly draped above petticoats of sibilant silk.

Feminine wardrobes have been graced with hats for centuries. In Renaissance years, a few daring females donned mannish felt hats for riding. But the parade of caps, snoods and varied hoods, long worn by women and documented by artists, was not interrupted by broader acceptance of ladies' hats until the late 1800s. The sailing of the Pilgrims to America, however, was delayed for eleven years by the "Millinery War"—a quarrel over proper hats for the women to wear on the voyage.

In the next century essayist Joseph Addison observed, "There is not so variable a thing in nature as a Lady's head-dress. . . ." His view was pictorially upheld by Copley, Hogarth, Watteau, Gainsborough and other painters, who posed models in countless styles of caps, bonnets and hats.

The Oriental-inspired turban became a stylish part of a lady's portrait in the early 1800s, but the bonnet prevailed—Queen Victoria was seldom without one. And from beneath poke bonnets, scores of young ladies glanced shyly at beaux, inspiring poet Nora Perry's words, "Tying her bonnet under her chin,/ She tied her young man's heart within."

Increasing travel heralded in the mid-nineteenth century the heyday of the hat. Empress Eugénie hoarded chapeaux in a separate room at the Tuileries, and wore as many as five different ones in the course of a day. Creative American milliners designed spring hats with veiling, complete birds of paradise, and even corn ears, to avoid embarrassing duplica-

Art: Les Chapeaux

Millinery Allure Mirrored in Figurative Painting



tion of plumage for patrons strolling in annual Easter parades.

Various narrative painters of the late 1800s and early 1900s depicted their wealthy female contemporaries wearing myriad modes of hats during the hours spent at afternoon teas and the opera, playing croquet, gambling at Monte Carlo, or paying calls. J. J. Tissot's *The Last Evening* is a

OPPOSITE: *Girl in Yellow Hat*, Pierre Auguste Renoir, 1885. Oil on canvas; 26¼" x 21¾". Chromatic strokes of color create a luminous rhythm defining the figure of a young girl posing in a straw hat bedecked with flowers and ribbons. Acquavella Galleries, Inc., New York. ABOVE: *Portrait of Helen Sears*, Mary Cassatt, 1907. Pastel on paper; 26¼" x 21¾". Joining the Impressionists in Paris, this American artist uses hatches of complementary hues to frame the softly modeled features of her close friend. Kennedy Galleries, New York.



ABOVE: *Femme se coiffant*, Edgar Degas, circa 1884. Oil on canvas; 24" x 30". Degas combines patternlike forms and flat colors to capture the unguarded gesture of a woman adjusting her hat in the mirror. Galerie Robert Schmit, Paris. RIGHT: *Portrait of Marianne von Werefkin*, Gabriele Münter, 1912. Oil on cardboard; 13" x 22". Freely applied curvilinear shapes form a manneristic portrait of the artist's fur-hatted friend and colleague. Galerie Gunzenhauser, Munich. OPPOSITE: *La Femme à la voilette*, after Boldini, circa 1900. Oil on canvas; 22" x 21". Influenced by the loose brushwork of the Dutch master Frans Hals, the artist catches the expressive gaiety of a frilly hatted society woman. Mortier-Valat, Paris.







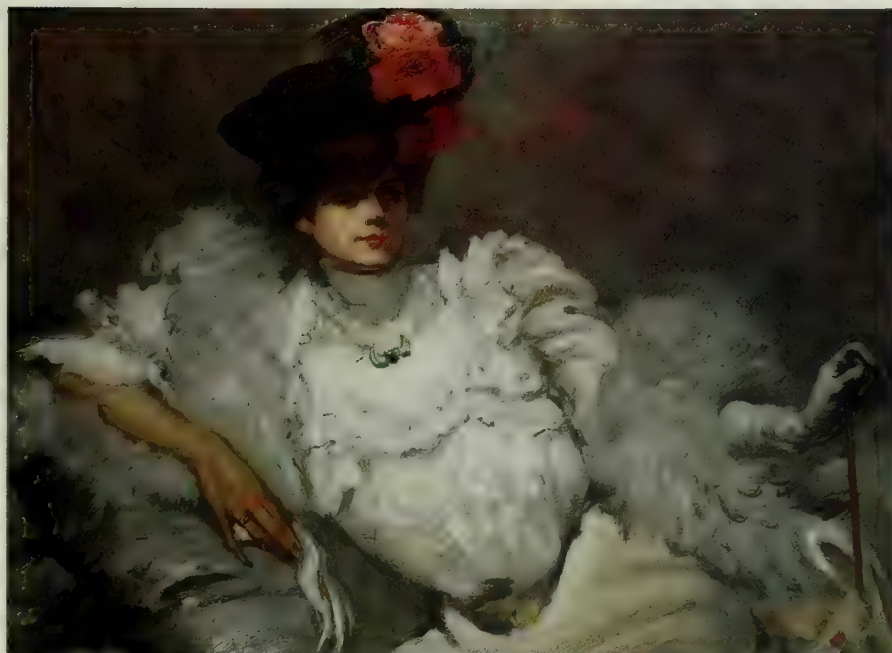
highly polished scene of a young lady in a small hat enjoying the luxury and romance of yachting. And Lily Langtry stressed the importance of ladies' headgear among the rich, in the years when she was London's foremost fashion innovator, by later recalling, "I spent every possible moment planning bizarre hats."

When Victorian restrictions eventually yielded to Edwardian splendor, pompadours were surmounted by millinery extravaganzas of aigrettes and ostrich plumes anchored with large decorative hatpins. Men in foulard cravats punctuated with stickpins escorted fashionable ladies wearing enormous "Merry Widow" hats to the theater, where programs tactfully reminded the devotees, "The prettiest, wisest and most charming women take their hats off during a theatrical performance."

The advent of bobbed hair introduced the svelte cloche—a hallmark of the 1920s. Painted by Edward Hopper, the cloche preluded ensuing decades of millinery fashions adapted to the increasingly active lives of twentieth-century women.

To the couturier, the hats women wear with verve, vanity, and even insouciance, complete and distinguish a costume. To the artist, and to women themselves, hats can mirror a variety of moods and modes and symbolize femininity. Nineteenth-century painter Elisabeth Vigée-Lebrun summarized these diverse views when she placed a crisp white hat on her black curls for her self-portrait, and presented a lively and stunning expression of her own charm. □

—Betty Rivera



OPPOSITE: *La Robe jaune*, Henri Thomas, date unknown. Oil on canvas; 48" x 35". The subject's bare shoulders offer dramatic foil for her fashionably dark dress and feathered hat. Whitford & Hughes, London. ABOVE RIGHT: *Jeune elegante*, Pierre-Georges Jeannot, circa 1900. Oil on canvas; 18" x 24". Adorned with frothy lace and a rose-decked hat, an elegant lady reclines languorously. Nevill Keating, London. RIGHT: *Stella au chapeau fleuri*, Kees van Dongen, 1908. Oil on canvas; 25" x 21¼". Van Dongen incorporates simple motifs and intense colors to render a coquettish woman in a flowered hat. Sotheby Parke Bernet & Co., London.

A Polished Approach

Fashion Designer's New York City Pied-à-Terre

INTERIOR DESIGN BY RUBEN DE SAAVEDRA, ASID

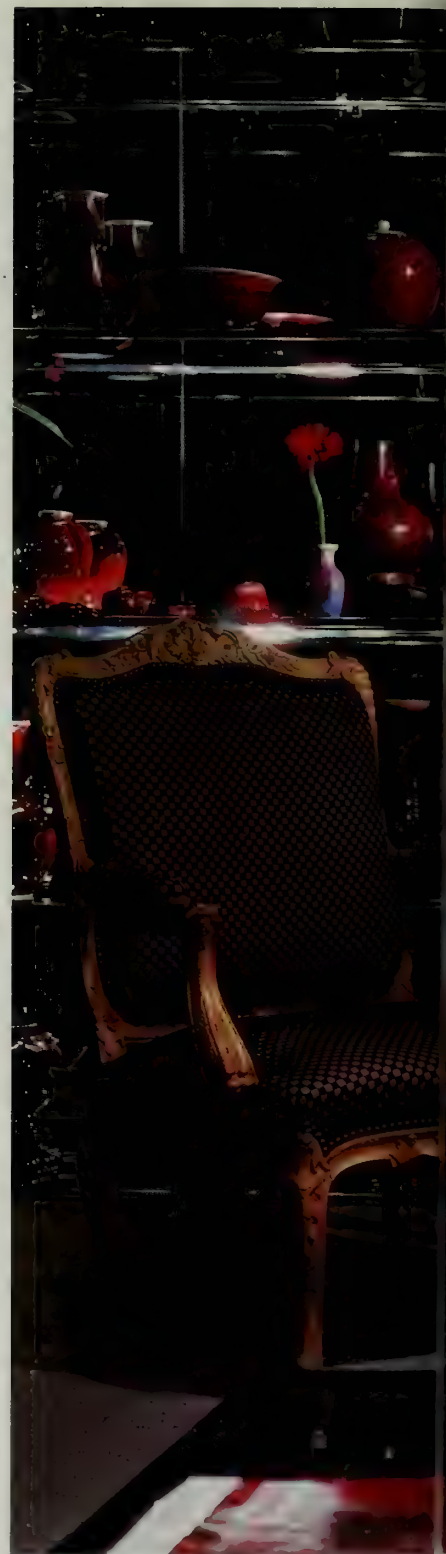
PHOTOGRAPHY BY PETER VITALE



WHEN NOTED ITALIAN fashion designer Miguel Cruz asked his friend and fellow Cuban, interior designer Rubén de Saavedra, to transform a small white-walled duplex occupying the upper floors of an eastside Manhattan townhouse into an appropriate pied-à-terre, there was for both men that sense of security born of an informed appreciation of each other's skills and needs. "Miguel is very consistent in his tastes," says Mr. de Saavedra. "He prefers a contemporary background done in a classic

manner with Oriental accents. But consistency of taste does not by any means imply sameness."

For the peripatetic fashion designer, his New York home was to be totally different from his spacious apartment on Rome's via Sistina. "A New York apartment should be just that—a *New York* apartment," the interior designer says with unhesitating conviction. "It should not be a garden. It should not be an airy beach house. What it should be is very comfortable, very practical and, like the



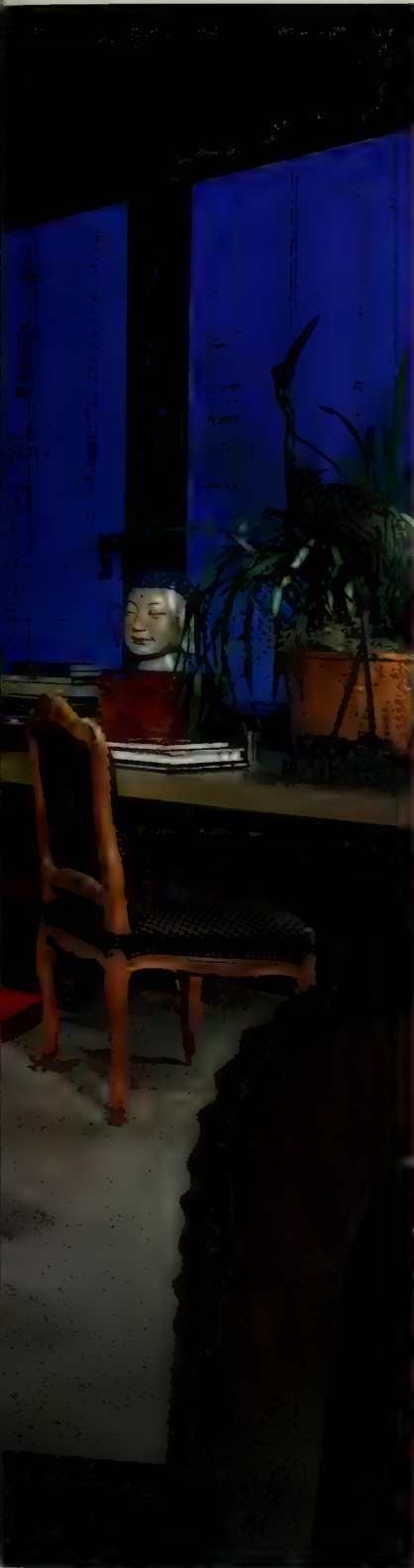


Rubén de Saavedra's design for the New York pied-à-terre of his friend, Italian fashion designer Miguel Cruz, reflects Mr. Cruz's preference for a classically styled contemporary setting with Oriental accents. OPPOSITE: A mirrored screen at the Entrance creates the effect of a small foyer. On the Chinese *huang hua-li* altar table are a sculpture, *Gigantea* 1971, by Rotella, and a *lang-yao* glazed vase. The bronze sculpture on the floor, *The Dog*, is by Fernando Botero. ABOVE: In the Living Room is Mr. Cruz's collection of Chinese *lang-yao* porcelains. The Louis Philippe-style chairs have fabric from Zumsteg; the lacquered bench is from Karl Springer. On the Victorian Neo-Classical mantel, Indian marble obelisks flank a plate by Vertès.



ABOVE: The designer says that the Living Room "combines a working and entertaining area. Both functional and elegant, it provides a good setting for glamorous people." The dark, unobtrusive mirrored background serves to dramatize the more vividly colored pieces, as do the neutral hues of the carpet and sofa. The painting, *l'Hiver*, is by Dominique Pararythioti. On the table is a 19th-century Japanese bronze crab. OPPOSITE: The Parsons table in the Living Room doubles as a dining table and buffet. The porcelain head of Buddha is Chinese.

"Sometimes we are like painters playing with light and shadow. And sometimes like composers."



city, very international and dramatic." As a coda he adds, "If there is a view, that has a part to play too."

His words are a blueprint for this urban retreat. High ceilings and slanted windows reminiscent of an artist's studio, together with a winding staircase, composed the architectural base of the apartment. To achieve coherence and an illusion of space within limited confines, the designer installed glass walls undercoated in a dark background color. "Like caviar," remarks Rubén de Saavedra, "they are neither gray nor black. Only the ceilings and the metal stairway are black." What has evolved is a cave of dramatic tranquillity amid the

canyons of Manhattan. Through an adroit use of mirror on the living room fireplace wall above a classic Victorian mantel, and in the entryway by a freestanding screen, every angle of the sleek surroundings is reflected chiaroscuro. "A fashion designer is necessarily involved with color and pattern," explains Mr. de Saavedra, "and we turned to a restful neutrality of color here. It avoids dissonance and is very relaxing."

The designer underlines the dual role of this pied-à-terre as a place for disciplined work and convivial, and often spontaneous, entertaining. "When Miguel comes to New York," he notes, "he loves to see his friends."



Embodying the twin virtues of functionalism and versatility, a Parsons table is a desk for the fashion designer by day, a buffet at night. With the sure stroke of an artist adding depth to his canvas, Mr. de Saavedra places the table in front of an expanse of windows, where its heft and simplicity of line support a typical midtown cityscape. "Sometimes we are like painters," says the designer, "playing with light and shadow. And sometimes like composers."

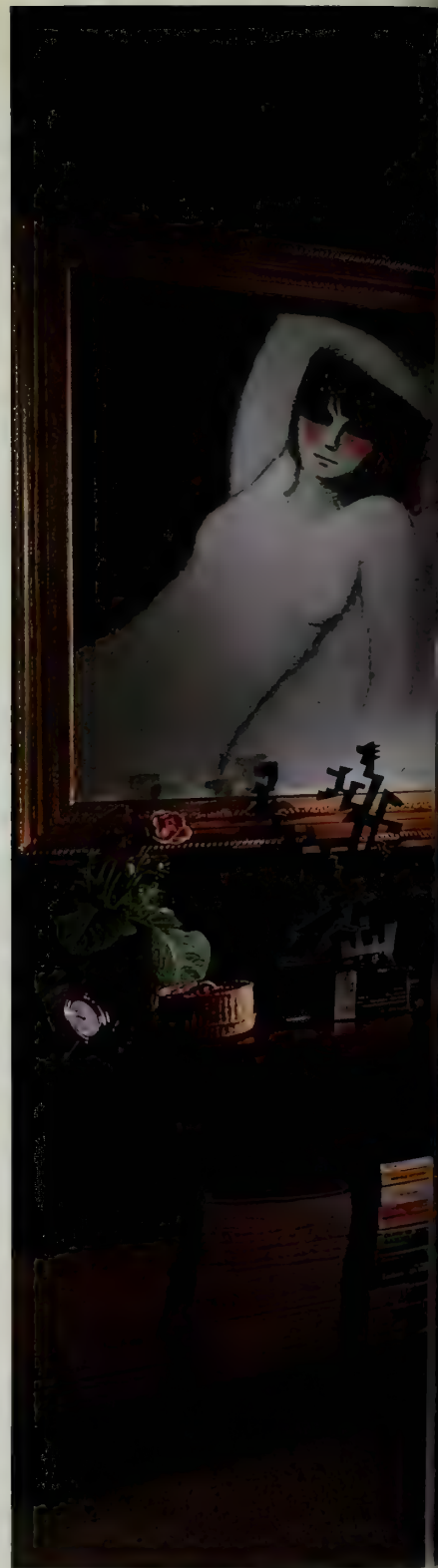
The analogies are not forced. Rubén de Saavedra makes his own drawings to the sound of Mozart and speaks of design and decoration in musical terms. "There is, in every room, a high note, a moderato and an adagio," he says. "In this room, the high note is most definitely the red parchment stool *à la chinoise*. It has the greatest intensity. The moderato consists of the paintings, the flowers,

the patterns of shadows cast by objects carefully illuminated; and the adagio—in a low register, of course—is the deep-hued walls."

In this collaboration between two professionals, Miguel Cruz is responsible for a very personal infusion of vibrato—a textural fillip Rubén de Saavedra applauds. "As a rule," says the designer, "when I return to a home I have completed, I like it better because the owners have added their personal touches. The more interesting the individual, the more intriguing the home becomes."

The paths on which both men set off to success originated in different corners of the design world, but their guideposts were identical: honest, uncompromising attention to quality and a controlled audacity of style. In this quintessential New York home, the paths converge. □

—Elaine B. Steiner





OPPOSITE: A 19th-century Chinese hanging scroll is highlighted on the Landing in front of the bedroom. ABOVE: To create the illusion of space in the small Bedroom, the designer kept it as monotone as possible, using dark, caviar tones. The painting, *Nude Lady*, is by Jean-Pierre Cassigneul, while the abstract work is by Sheradski. Beside the bed is a *huang hua-li* and pine 19th-century Chinese bench. Wall lamp from Hansen. Says Mr. de Saavedra, "A New York apartment should be just that—very comfortable, practical, international and dramatic."

Architecture: Robert Graham

PHOTOGRAPHY BY MARY E. NICHOLS

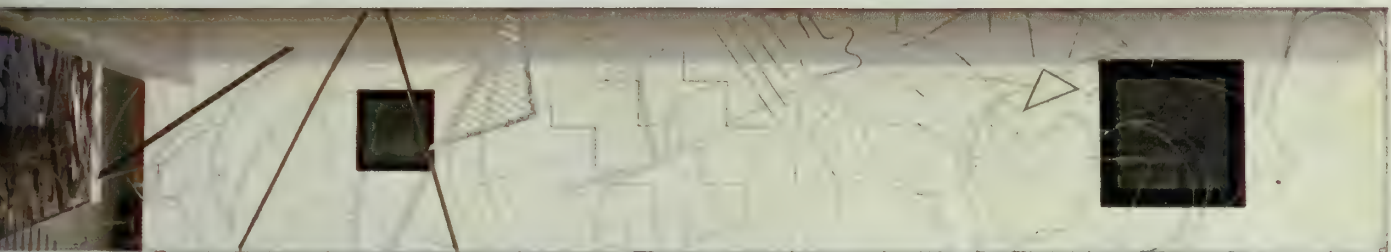


Artist Robert Graham combined the disciplines of art and architecture in designing a house for Roy and Carol Doumani in Venice, California. ABOVE: The double door of the front entrance opens to reveal a fresco; both the fresco and the stained glass entryway unit are by David Novros. OPPOSITE: The large front window can be raised, transforming the living area into an open terrace.

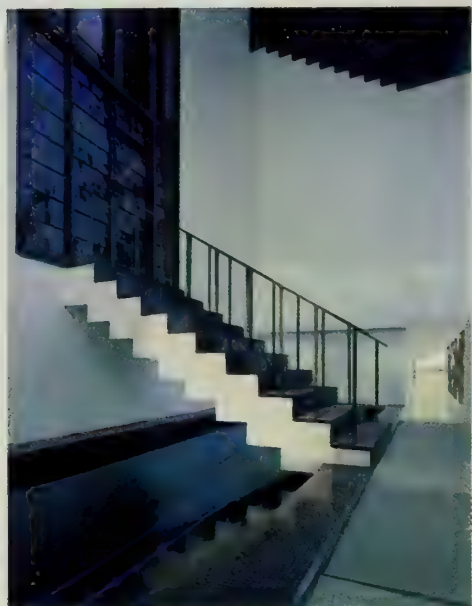
A WEEK AFTER Carol and Roy Doumani asked artist Robert Graham to create a sculpture for the new beach house they were planning, in Venice, California, Graham invited them to his studio, where he presented a wax model, not of a sculpture, but of a house he proposed for the site.

Roy Doumani recalls: "Bob said, 'I'd like to design the house,' and I asked him, 'Have you ever built a house?' His answer was, 'No, but I have ideas.'" The Doumanis, who had long collected Graham's sculpture, listened to the ideas, were impressed by his enthusiasm and

decided to take the risk. But they did more than agree to his design: Their commitment to seeing the house properly built became so strong that, after trial and error with conventional contractors, they took over the contracting themselves. Thus the project became a collaboration that



Architecture
and art, in the
completed house, are
working together.



Many contemporary artists incorporated works of art into the structure of the house. Billy Al Bengston is responsible for the pool below the main entrance stairway, top, and for the grillwork, above, at the base of the building. RIGHT: Originally conceived as a duplex, this abstract cubic shell in the shape of a U was transformed into a single-family dwelling.







ABOVE: David Novros's stained glass entryway unit amplifies the feeling that the interior evolved from the exterior. The diagonal pattern of the floor, leading into the music room, is by Billy Al Bengston. OPPOSITE: The architecture and art disciplines Robert Graham assumed while creating the Doumani house are reflected in the recurrent step motif of the staircase, and in his statue, *Cherie*.

has emerged as one of the most provocative and controversial houses of the recent architectural past.

When Graham and the Doumanis met at his studio, the sculptor was really presenting two sets of ideas—one implicit, one explicit. Implicit in the lost-wax model was a sculptor's approach and sensibility. The exterior architectural skin of the model could have been cast for a bronze of the house as an idea. Graham spoke of the house as a shelter for the human body—the body that is the central subject of his sculptures. Throughout the design he showed the same concern for proportion and dimension expressed in his meticulous figurative bronzes. He also approached the design as an artist who had long

worked in studios: the high ceilings, voluminous spaces, skylights and strong uninterrupted walls of his own studio—and the concentration it allows—became the template concept for the Doumani interior.

The explicit idea Graham presented to the Doumanis was that the house should "make occasions for works of art" that would be physically integrated into the structure: "Everything is a possibility—walls, ceilings, doors." He proposed to find the artists to do murals, mosaics, stained glass windows and architectural features for specific places.

Graham wanted to demystify art by bringing art and artist back from a "self-indulgent, removed and esoteric world" to an everyday living context.

In the Doumani house, the artist would work "in a framework of creative franchise, not in a context of avant-gardism or alienation." Works of art and the building could be closely associated, without being acts of aesthetic risk or examples of the latest, sharpest cutting edge.

The Doumani structure is at last completed, and it survives its intellectual burden with liveliness.

Attention is not forced to the in-place art, which occupies the house without ostentation, each piece responding to the nature of the location. The full-wall fresco by David Novros, in the entryway, is a color abstraction of the sunset—an abstraction that comes to life when low western sunlight filters through







OPPOSITE: The feeling of an artist's studio is transmitted by high ceilings and voluminous spaces, which became the template concept for the Doumani interior. A glass and bronze table by Gayle Wegman, in the Dining Area, is highlighted by Robert Graham's *Dance Column I*. TOP LEFT: The design of the Kitchen reflects how the artists perceived the house: In Billy Al Bengston's cabinets and Anthony Berlant's door, both aesthetics and functionalism were combined, integrating art and architecture at every level. TOP RIGHT: On the roof terrace is a mosaic by Joanna Poussette-Dart. ABOVE: The front cube of the house is echoed from the rear cube.





OPPOSITE: A Terry Schoonhoven ceiling mural adds to the museumlike quality of the Music Room, which includes various instruments and Robert Graham's *Dance Column II*. TOP LEFT: Figurative and sculptural forms are combined in the Sitting Room, with a Graham statue, *Heather*, a Berlant door, and furniture by Gayle Wegman and Robert Graham. TOP RIGHT: The skylight effectively integrates Terry Schoonhoven's mural. ABOVE AND FOLLOWING PAGES: An engraved balustrade by Billy Al Bengston embraces the large front window of the house and sections off the living area from the upstairs Sitting Area and Master Bedroom, for which Bengston repeated the design of the kitchen cabinets.









squares of colored glass on the opposite wall. The engraved glass of the balustrade, by Bengston, refracts southern light. A Joanna Pousette-Dart mosaic in the stairwell leading to the roof deck captures light in its glass fragments, with the noon sun.

Robert Graham's strong columnar figures are positioned to involve the architecture. One taut female bronze picks up an implicit axis in the rear half of the house, firming the line with her own strong frontality. Another nude faces the setting sun with the conviction of an Egyptian statue: The sun's rays penetrate the house through the large front window and activate the tension of her body.

The spatial clarity and lightness of the house, and the simplicity of the walls, silhouette these figures and turn people into sculptural shapes. Nothing is busy in this interior; in his capacity as architect, Graham anticipated the art and assumed it would give the house detail.

Graham also conceived the house so that it alludes to the human body: a bronze-finished trim around a doorway frames the person walking through it, establishing human scale graphically within the volume of a room. The handrails, door handles and window latches are also bronze-finished, as though the house turns to bronze where the hand touches it. The human being seems to be the link between the bronze sculpture and the house. Graham emphasizes the human scale in the house in a recurrent step motif by making each run of steps the height of a six-foot person, and each tread a full twelve inches deep. This stepped form is an anthropomorphic reference.

The house is not, however, designed in the image of man—it does not make the human figure into architectural elements or metaphors. The structure remains a cubic shell—abstract and in some ways immaterial.

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The house, conceived in 1978, "will continue to adapt to our needs," says Roy Doumani, "and to what we think will make it better." He feels it will always be evolving.



Gardens: Artful Landscape at Clapton Court

Reclaiming a Wilderness of Plantings in Somerset

PHOTOGRAPHY BY DERRY MOORE



TEN KALEIDOSCOPIC acres, an English garden for all seasons amid rich green parkland, surround *Clapton Court*, the Somerset home of Captain Simon Loder, his wife, Penelope, and their children. The winding drive-way that approaches the residence is a garden in its own right, with tall trees and a sparkling array of variegated leaf and color. The house over-

At Clapton Court, in Somerset, Capt. and Mrs. Simon Loder have restored the beauty of a ten-acre parklike garden with flowered glades and peaceful vistas. OPPOSITE: Cedar and sweet buckeye trees add grandeur near a lily pond at the north façade of the limestone residence. ABOVE: At the top of the water garden, a weeping golden chain tree and a fernleaf full-moon maple are underplanted with primroses, juniper and glyceria.

looks the sheltered formal gardens, beyond which are a grove of newly planted rare trees and shrubs, a stream, a recently excavated pond and, finally, a series of glades.

"A lovely setting with lovely trees is what Clapton Court has been for centuries," the Loders agree. They found bewitchingly more than that when they set out house-hunting, a



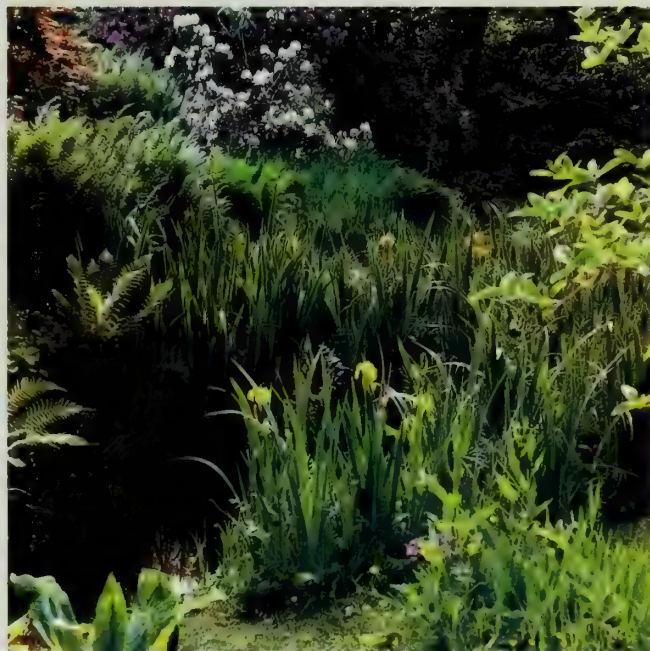
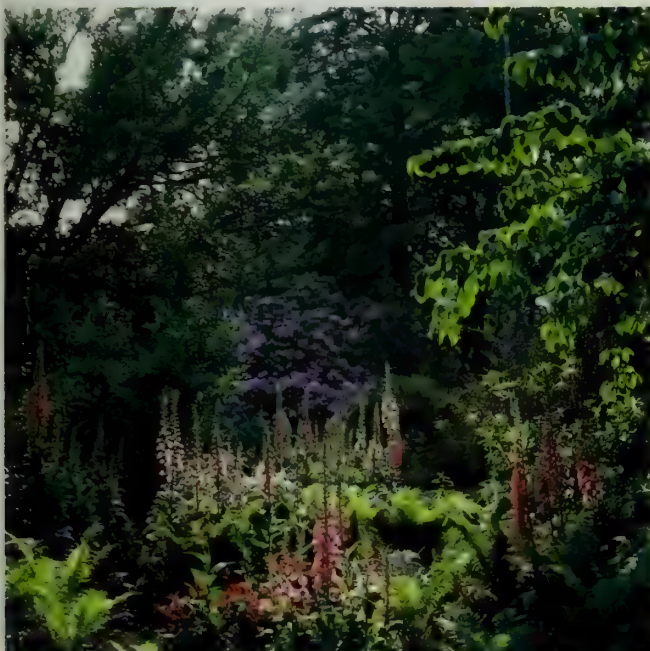
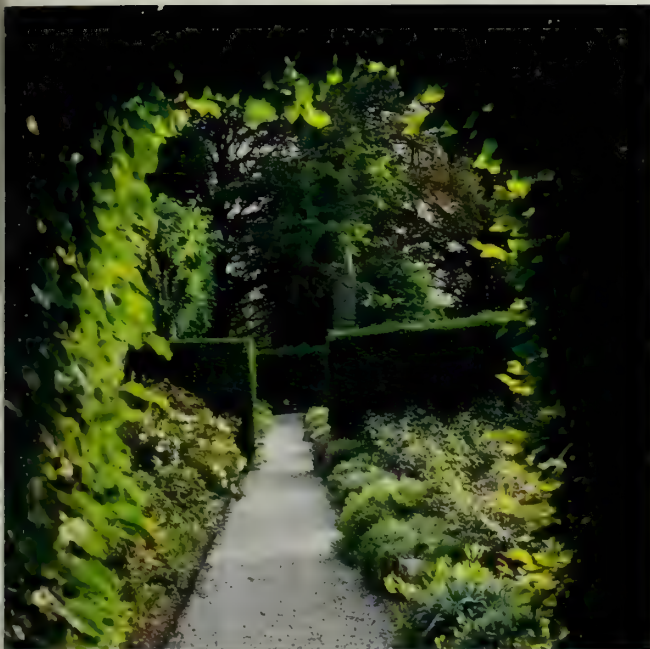
mere five years ago. Under a tangle of twenty years' neglect lay stone terraces, derelict water gardens and massive unkempt hedges. Lost pathways wound their way along streams and up the hillside through a tangled wilderness of plantings. All this had been the life's work, earlier this century, of Louis Martineau, the scion of an ancient Huguenot family.

He sought no fame for his endeavors and so their demise raised no outcry.

Some unseen power must have guided Captain Loder, then an untried gardener, to this hidden, lost garden. His careers, until that time, had included soldiering and the London stock market. However, the guiding power must have been well informed in bloodlines, for, as Simon

Loder says, "members of my family have done nothing but make gardens and breed race horses, for approximately a hundred and fifty years.

"But I have really become a plant man," he says. "Today if I even hear of a plant that appeals to me I will somehow invent a place for it." Penelope Loder determines the aesthetics of the garden and enthusiastically



masses and blends the colors. "I am mad about colors and shapes," she says, "and almost feel, as I garden, that I am taking house interiors outdoors." In her carefully wrought schemes, gentle-toned mixed borders of white, gray-green and yellow combine strikingly against dark backgrounds of high hedges. Even the shaded underplanting of the wild

OPPOSITE: Punctuating a swath of lawn is a young hedge of cotoneaster and a stone wall cloaked in misty aubretia. TOP LEFT: A verdant archway frames a view of a pebbled path, herbaceous borders, and hedges clipped with geometric precision. TOP RIGHT: Wild and cultivated plants and shrubbery commingle in one of several glades distinguishing the woodland garden. ABOVE LEFT: Foxgloves and rhododendrons create a bastion of color. ABOVE RIGHT: Yellow flag irises thrive in a wooded glade where natural streams form a pond.

woodland up the hill—her husband's favorite spot—is a brilliant palette attesting to her artistry.

The large family house and its immediate surroundings are Penelope Loder's special love. Around the house is the formal garden, where stone terraces retain heavily planted beds. Tall and pendulous grasses, rising like fountains from the borders,



provide height, form and profile. Hanging plants, green and shot with color, tumble down to soften the horizontal abruptness of walls. Broad gravel and stone-paved paths lead between plants in pots, which strategically direct the eye to distant perspectives. The series of impressive stone steps rise, past lawns and Mrs. Loder's mixed herbaceous and shrub

ABOVE: Colors merge in a wooded area abloom with rhododendron and a golden chain tree. "I am mad about colors and shapes," says Mrs. Loder. OPPOSITE: The highest spot in the woodland garden was completely overgrown with cherry laurel when the Loders acquired the property. By dint of much clearing and replanting, they brought, in Captain Loder's words, "a whole renaissance to this lost world."

borders, towards a summer house pavilion and small farmhouse. Here, ancient trees form a background as effective in beauty as they are in blocking unkind winds. A huge rockery is kept "pin neat," so that each tiny alpine can be clearly seen.

The formal terracing also flanks the central focus of the garden: massive clipped hedges of holly, yew, box and



hornbeam. These lofty sculpted walls of greenery conceal and protect a superb display of roses, while the great arched entrances invite access and, from within, frame tranquil panoramas of landscaped order.

To Captain Loder, the garden's series of carefully directed vistas represent "moments of rest." Linked by informal paths, these vistas either

lead to a distant horizon or offer glimpses of a far garden prospect. Interspersed among them are meticulously planted glades—a haven for birds and butterflies. Rich with aesthetic and botanic interest, these include exotic shrubs, towering trees and vivid underplanting, punctuated by paths, pools, streams and rocks.

Although they take great pleasure

in viewing the spectrum of their horticultural achievements, Penelope and Simon Loder are equally interested in their future plans for the garden. Surveying the demesne in the manner of a general devising a far-reaching strategy, Captain Loder muses, "Of course, we would love to take in those fields one day." □

—Sir Humphry Wakefield



Orlando's Tower

Design for a Centuries-Old Studio/Home in Umbria

INTERIOR DESIGN BY SEBASTIAN
ARCHITECTURE BY GIORGIO LEONE AND MARCELLO CONFETTI
PHOTOGRAPHY BY ROBERTO GRANATA





SEVERAL YEARS AGO, while looking for a new home, Sebastian, as he is known to his clients, left his native Munich for Italy, in search of what critic Van Wyck Brooks once defined as "the utilizable past." Sebastian makes objects and furniture from wood. He had been told that Umbria was one of the most enchanting and remote of Italian regions, and the least afflicted by building speculation. Umbria stood for the green (grass) and blue (skies) celebrated

OPPOSITE ABOVE AND OPPOSITE: The studio home of Sebastian, who makes objects and furniture from wood, commands the summit of a hill in Umbria. Known as Orlando's Tower, the building was initially constructed as a fortress, in 1200. It later became a convent. Exteriors were recently restored by architects Giorgio Leone and Marcello Conforti. ABOVE: Doors opening onto a courtyard were made by Sebastian. LEFT: Restoration of the interiors included the walls and masonry. Sebastian also made most of the furniture.



ABOVE: Inside the tower portion of the structure, where Sebastian lives and works, 19th-century French tapestries provide a soft counterpoint to the stone walls. The lamp, by Sebastian, is also a piece of wood sculpture.

His work is characterized by a sculptural quality, and he spurns modern technology.

RIGHT: The vaulted Dining Room exemplifies the Spartan yet warm simplicity found throughout the tower. OPPOSITE ABOVE: Tool racks identify the workroom. OPPOSITE: In one wing of the tower is Sebastian's Studio.

by poets and songwriters. It had been the land of great mystics such as Saint Francis of Assisi and Jacopone of Todi, and exquisite painters such as Perugino and Pinturicchio.

"I hoped," he says, "to find something in the country, because I don't like cities." So he explored Umbria, bypassing some of the most obvious, though undeniably beautiful, areas and towns. He thus ruled out Assisi and decided likewise against Gubbio, notwithstanding the bird-filled skies





prophesied by the region's most ancient chronicle, the famous *Tavole Eugubine*. His quest ultimately led him to an isolated hillock south of Todi, where he stopped the car in front of a rather dilapidated building, massive yet elegant. He gazed for a long time at the robust tower outlined against the Perugian sky. "I suddenly felt," he says, "that I had arrived home."

Called *Orlando's Tower*, the building was constructed in 1200, as one of the fortresses of Todi. In 1500, when

Umbria passed under papal dominion, the structure was converted into a convent and maintained that status for a couple of centuries. In the early eighteenth century, the convent became a farm, and the tower took another name, *Il Capecchio*, "hemp," probably because of the neighboring hemp fields. It remained a thriving farmhouse until the beginning of this century when, due to a series of circumstances, it was abandoned. Although disfigured by centuries of



ABOVE: Wooden mannequins from the late 18th century offer a surreal comment on the curved, contemporary bed in a Guest room. OPPOSITE: Orlando's Tower was previously an abandoned farmhouse. The remote area provides Sebastian with the seclusion he desires.

misfortune and neglect, the exteriors of Orlando's Tower were successfully restored by the intricate skills of architects Giorgio Leone and Marcello Confetti, who in 1975 presented to Sebastian an astonishingly accurate replica of the original structure.

Sebastian himself undertook the restoration of the interior. With the help of local tradesmen and the cautious use of sandblasting machines, he erased from the venerable walls the many scars accumulated over the

years. Satisfied with the result, he proceeded to finish the ancient floors with the authenticity they deserved.

"I'm interested in natural, rather than technological, products," he comments. Above all else, he was determined to demonstrate the truth of William Morris's assertion that "the machine, suppressing personal invention, has suppressed the delight of the man who works."

The construction of sculptural furniture was, after all, his craft. He had



already made, or was in the process of making, tables, beds and shelves for many of the most noted Roman public figures, including writers Alberto Moravia, Engo Siciliano, and Dacia Maraini. So for his own home, Sebastian made his own furniture. With delight, as always. And also, as always, he made all the joints and pins out of wood, since his work is characterized by the absence of metal supports. He used only the best old wood, some of which he had re-

covered from the original girders.

"I feel that a house should be a reflection of the person living there," Sebastian says. "A house and the objects in it represent the feelings of the occupant. I haven't been influenced by any artistic or interior design ideas. In designing the tower I tried to project only what I felt."

In the stark harmony of the ancient setting, seen against the high stone walls, the carved furniture presents a strange but felicitous appearance,

reminiscent of those pieces fashioned by Robinson Crusoe to lend some civilized comfort to his shipwrecked state. There is, however, this difference: Sebastian's furniture projects not only the image of comfort, but also that of beauty. Although undeniably contemporary, the pieces possess a purity of line in harmony with both the Spartan design of the tower itself and the natural grace of the surrounding Umbrian hills. □

—Gigi Caorsi

The Collectors: Today's Art in a Victorian House

Mr. and Mrs. C. David Robinson in Marin County

INTERIOR DESIGN BY C. DAVID ROBINSON, AIA, OF ROBINSON, MILLS & WILLIAMS
PHOTOGRAPHY BY MARY E. NICHOLS



A BEAUTIFULLY detailed Victorian country house in northern California; contemporary paintings, drawings, photographs, sculpture and ceramics; eighteenth- and nineteenth-century English and American furniture—all lose their separate identities and become part of Mr. and Mrs. C. David Robinson's aesthetic environment. "We don't think of it as a collection," says Mary Robinson. "It's a very spontaneous, growing thing, and we really don't know where it's going."

The Robinsons' lives—both professional and private—are dominated by the arts. She is the newly appointed director of development for the San Francisco Art Institute; he is an architect, past president of the board of the San Francisco Art Institute, recently a member of the board of trustees of the San Francisco Museum of Modern Art, and currently serving in an advisory capacity at the University Art Museum, Berkeley. Their three children are very

A deeply felt involvement with contemporary art underlies the collection Mr. and Mrs. C. David Robinson have assembled in their Victorian country house in northern California, designed by Mr. Robinson. OPPOSITE: A focus for the Entrance Hall, a Balthus watercolor, was "one of the earliest works we selected together," Mrs. Robinson says. The lowboy is Queen Anne. In the foreground is an American child's chair. ABOVE: *Lake*, 1958, by Morris Louis, adorns the Entrance Hall. The chair is 19th-century Italian. To enhance the art, walls throughout the residence were painted in twenty-four tones, including many whites, and the original redwood detailing was restored. ABOVE LEFT: The garden shelters a life-size fiberglass horse.





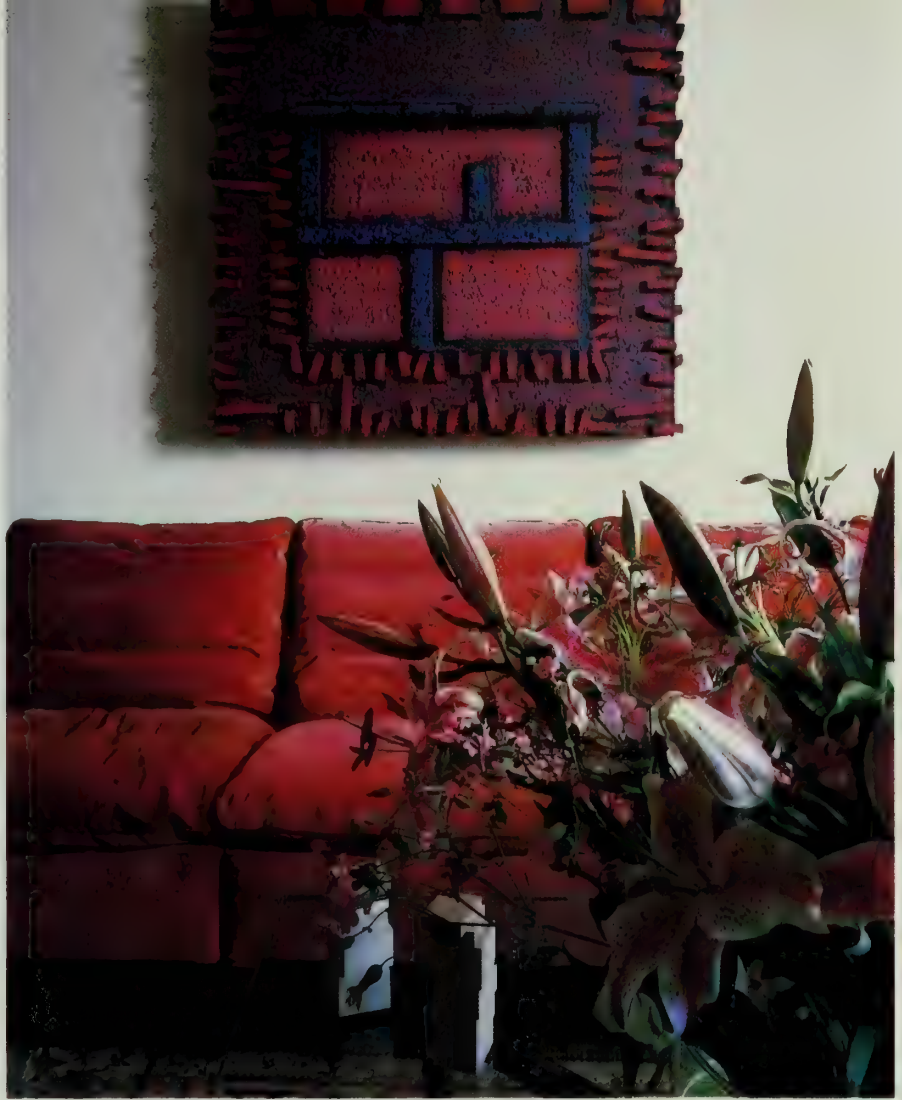
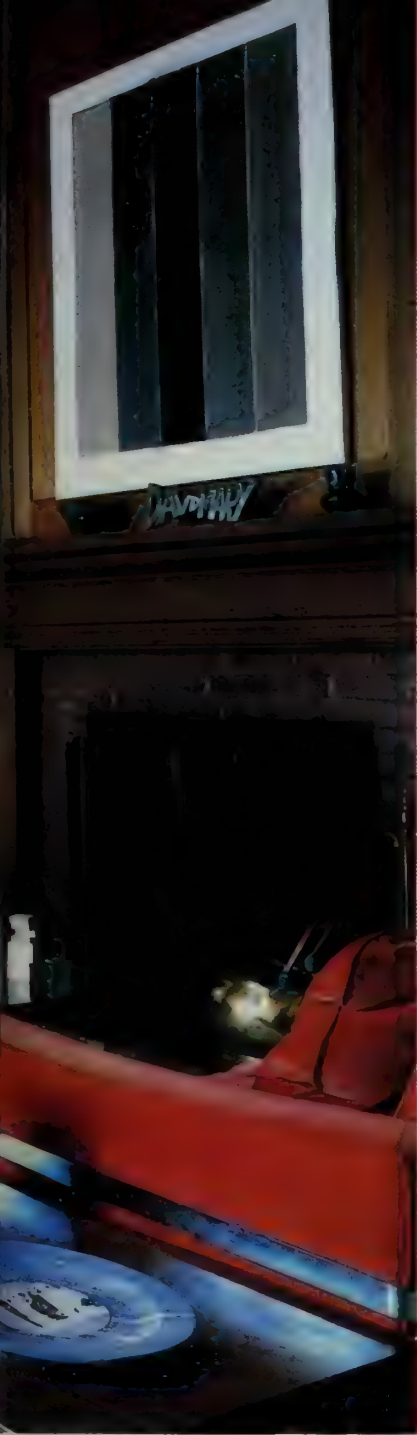
much a part of this art-oriented world and art-filled house. "They do have a feeling for it," Mrs. Robinson says. "For example, the multi-colored chairs around the terrace table are theirs, in colors they selected. David teases them about finding their places by the colors."

In a sense, the Arts and Crafts-

style house itself is the centerpiece of the collection. Built in Marin County circa 1800, "it was created," David Robinson explains, "for one of the members of the San Francisco colony who came to Marin in the summer, in the years when you just put your family on the ferry in June and picked them up in September. It is countrified Victorian in its interior

detail and was obviously designed by someone who knew enough about space to make it generous. For many years we drove by the house, hoping someday it would be ours, and we were finally able to buy it in 1969."

The task of renovating the new acquisition naturally fell to Mr. Robinson, though he observes that he is "not a very good client" for himself.



ABOVE: A Helen Frankenthaler painting and an Ellsworth Kelly lithograph animate the Living Room. Mark diSuvero's *David Mary* is of steel. Ceramics are by (left to right) Ron Nagel, Mavis Jukes Hudson, Robert Hudson and Richard Shaw. Velvet-upholstered seating and the Italian lamp are from Stendig. ABOVE RIGHT: In the Living Room, the Ralph Humphrey oil is titled *Why I Don't Paint Like Rothko*. RIGHT: Both the Sitting Room and Ad Reinhardt's *Black Painting* are perfect squares. The drawing is by Mel Bochner. The sled is American.



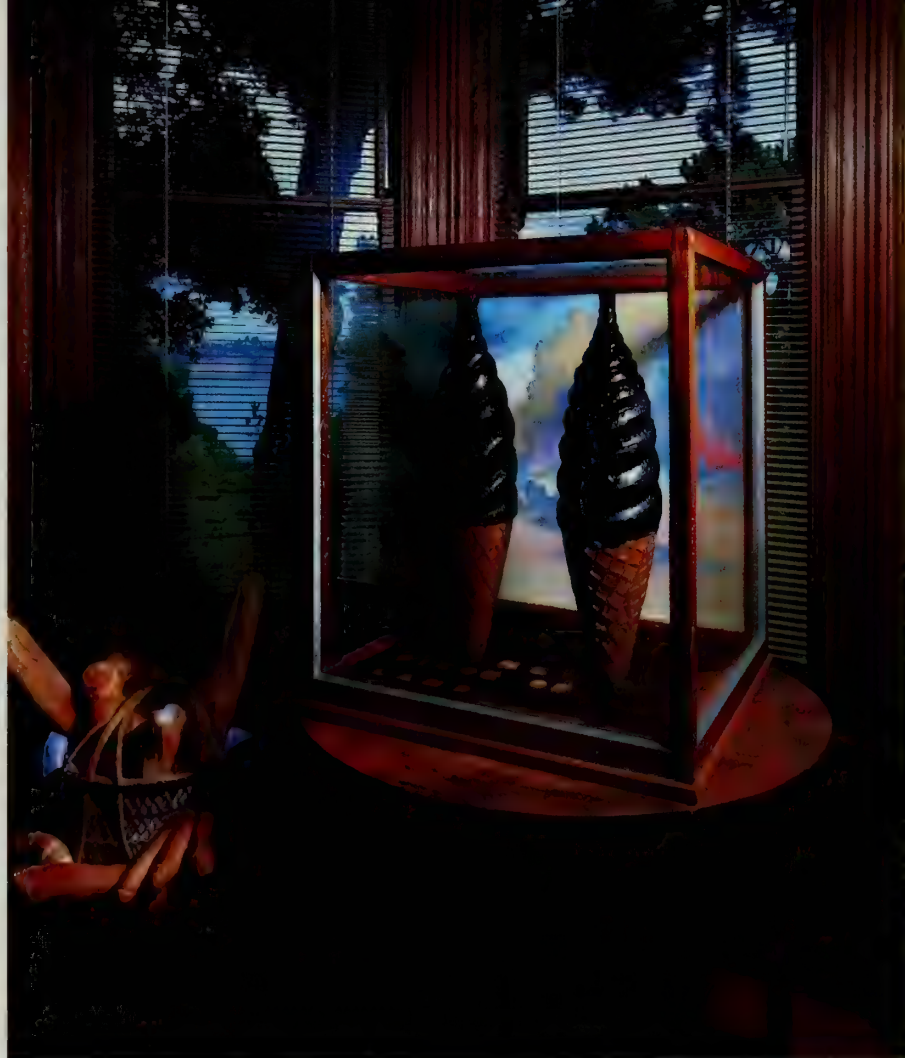
During the many months of restoration, the redwood trim was returned to its natural patina; the walls were painted in twenty-four colors (with more than a dozen shades of white) selected by artist Don Kaufman; and the attic was restructured to create a large open space (divided by eight partitions forming the bedrooms) that focuses upward on the elegant hip roof. The Robinsons finally realized their dream, moving in, in 1970. And at last there was a perfect place

for their ever-growing art collection.

Mary Robinson remembers that the beginning of their mutual desire to acquire works of art was almost simultaneous with their marriage. "I gave David a portfolio of Leonard Baskin woodcuts and he gave me a Baskin owl. Three or four years later we began to buy large paintings. One of the earliest works we selected together was a watercolor purchased in a small Left Bank gallery in Paris. For many years we didn't know what it

was, we just liked it. Recently it was identified as a Balthus, and of course we still have it." Her husband adds, "The gallery was the widely respected Galerie Claude Bernard, and the piece was no doubt well documented. We simply weren't sophisticated enough to know who Balthus was; we were thinking only of the watercolor and responding to it."

Though the Robinsons value spontaneity in their collecting—a spontaneity that allows them to suddenly



ABOVE: Gracing the Dining Room table is one version of the Tony Smith sculpture *Willy*. Drawings on the mantel are by Robert Hudson; the hourglass-shaped sculpture is by Peter Zecher. A shelf bears a William Wiley watercolor and a ceramic plate by Richard Shaw. Photographs are by Eugène Atget. ABOVE RIGHT: H. C. Westermann and Joanna Beall collaborated on *A New Piece of Land*, in the Dining Room. RIGHT: The wall painting in the Study is artist Mel Bochner's first installation in a United States home. Sculptures are *Loop Knot* by Tom Holland, 1976, Mark diSuvero's untitled steel piece, 1981, and a box by Natasha Nicholson. The chess set by Susan Dannenfelser and the car by Beth Richardson are ceramics.





fall in love with a new work of art—once a piece enters the collection, its place is permanent. Mrs. Robinson recalls they have sold “only one piece, and ultimately we managed to buy it back. It was like having one of the children missing. We have talked about selling other works, but have never been able to do it.”

The collection has long since outgrown the house and is now juggled between museum presentations and traveling exhibitions, storage, and

David Robinson’s office. Among the artists represented are Agnes Martin, Mark diSuvero, Mel Bochner (his first residential installation in America), Tony Smith, Robert Hudson, Jack Bush, the late H. C. Westermann, Joanna Beall, Helen Frankenthaler, Ellsworth Kelly, Jules Olitski, Tom Holland and William Wiley. The overriding sensibility throughout is a highly personal commitment to American abstraction of the sixties and seventies; however, a continuing

ABOVE LEFT: A Jack Bush painting, *Flack*, dominates the Upstairs Hallway. In the sitting room beyond is a painting by Horatio Torres. The collection is thoughtfully juxtaposed with decorative art pieces, such as the Rhode Island armoire. TOP LEFT: A paean to art, the Master Bedroom contains a bed with side tables, designed by Mr. Robinson, and a painted muslin bedspread by Kay Lee Manuel. The painting is by Kenneth Noland. The painting is by Manuel Neri. Carlos Villa created the cloak of feathers and painted raw silk. ABOVE: Chairs on the terrace echo the colors the children selected for their bedrooms. A playful grouping includes ceramic and canvas objects by Ree Morton, Mavis Jukes Hudson and Patsy Schlotzhauer.



interest in today's art is no less important, as evidenced by the Robinsons' most recent purchases—a figurative work by New Wave artist Julian Schnabel and a heavily impastoed abstraction by Ralph Humphrey.

Musing on the future of the collection, David Robinson says he is now "interested in going back and learning more about the people we missed along the way; for example, Bruce Nauman and Robert Irwin. Perhaps we've simply grown in our own

knowledge, but some of the more conceptual art of the last decade or so seems much more understandable and intriguing now."

The Robinsons' current interest in photography grew out of a project of Mr. Robinson's, which required him to select a number of photographs for a corporate headquarters designed by his firm. "I spent two months—an intensive period—just looking at photographs. In the process, I was struck, in particular, by the work of Eugène

Atget, and also by that of Paul Outerbridge." For their own collection, the Robinsons chose a stunning Atget portfolio—a departure from their dedication to contemporary art.

Mary and David Robinson think of themselves in a most unassuming way, as people who love art—love living with it and learning about it. Mrs. Robinson remarks, "We never thought we were collectors until we read it in the newspaper!" □

—Constance W. Glenn

Spatial Alchemy in New York City

Ingenious Concept for a Brownstone Apartment

INTERIOR DESIGN BY BETTYE JORDAN YOUNG, ASID, OF HANENBURG/YOUNG
ARCHITECTURE BY CHARLES T. YOUNG, AIA PHOTOGRAPHY BY JAIME ARDILES-ARCE



The creative redesign of a 19th-century Manhattan brownstone has resulted in a highly original living space for architect Charles Young and his wife, interior designer Bettye Jordan Young. ABOVE LEFT: The narrow façade of the building greets the street with bright flowers. ABOVE RIGHT, OPPOSITE, AND FOLLOWING PAGES: A mirrored wall with a positive grid visually doubles the nine-foot Living Room and conceals the entrance hall door; lacquered walls with a complementary negative grid hide kitchen, bath and storage facilities. The result is a clean, glistening shell with a translucent quality—a small, self-contained universe. Period furnishings are kept to a minimum; the 18th-century gilt English parlor set and a 19th-century console are from Kentshire Galleries. Fireplace accessories from Danny Alessandro.

AS THE PROCESS of salvaging the past and revitalizing American cities continues, ingenuity is becoming more and more necessary. It is no longer a question of simply remodeling existing spaces. Today, a taste for the complex and the unusual has encouraged developers to offer spaces that are, by conventional standards, eccentric.

These include lofts the size of a sun deck on an ocean liner, penthouses that resemble vast greenhouses—the configurations are endless. In the case of a duplex apartment in a brownstone on Manhattan's West Side, the space was a vertical sliver, the lower floor a mere nine feet wide, squeezed into the side of a late-nineteenth-

century brownstone. When architect Charles Young, a senior associate with I. M. Pei & Partners, and his wife, interior designer Bettye Jordan Young, moved in two years ago, the apartment appeared to be an odd combination of leftover spaces, the result of an unsympathetic earlier renovation. It has taken two years to









"We began to realize that what we were really doing was creating a single large piece of furniture."



LEFT AND ABOVE: Continuing upstairs into the Master Bedroom are the gridded mirrored and lacquered walls—a sleek modern shell that wraps itself around turn-of-the-century furnishings. Above the fireplace is Victorian painter Mariqueta Moberly's *The Interruption*. A frameless window reveals the bath and creates an illusion of extended space. Vanity appointment from Sherle Wagner. Nesting tables from Gracie; carpeting from Karastan; drapery fabric from Lee Jofa.

priceless artifacts, but furniture and objects chosen for scale and complexity, acting as foils for the clean architectural background.

"Once we decided to be serious about the architecture, but to have fun with the furnishings, I got down to basics," says Mr. Young. "We had some odd things to deal with. You enter an extraordinarily small room, which we originally thought of as a dining room, but which is now the living room, a place to sit and sip a

glass of champagne before going out to dinner. In order to give the illusion of space, I decided to mirror one wall, and since I think one vast sheet of mirror covering a wall is both dull and glacial, I decided to cover it with a positive grid. It then followed that the opposite wall, which was plastered, should be a negative grid." The satisfying result is a room that is wrapped in a cohesive pattern, but which appears considerably larger than the actual minimal dimensions.

"I sought to create something that was highly disciplined, even rigorous, but quite sensual in its use of materials," says Charles Young. It is the counterpointing of his architectural aesthetic and Bettye Young's ironic yet fastidious placement of furniture that gives their joint effort such sophisticated sparkle. It is clever without being precious, and in an exciting, yet elusive way, clearly captures the mood of the present. □

—Peter Carlsen

AT THE HOME OF Mr. and Mrs. Ansel Adams, on the Big Sur coast, the front door often stands open invitingly, framing an achingly beautiful vista bracketed on either side by Monterey pines. The sun-dappled hillside drops into the Pacific, sprinkled with wild flowers en route. The house glows, not because of the spectacular panorama, but because of the balance between interior and exterior, created by the soft-toned gallery walls filled with Adams's majestic black and white photographs, the warm floors

dotted with rare Navajo blankets, and the great stone fireplace surrounded by American Indian baskets and flanked by a portion of Virginia Adams's book collection. The sense of perfect harmony is overwhelming. Little wonder that Adams remarks, "I love it here. I don't like leaving."

The noted photographer says he has never made photographs from, or of, the house. Perhaps it is a place that is too personal, too private. While the setting does not lack the grandeur associated with his most famous



ARCHITECTURAL DIGEST VISITS: Ansel Adams

PHOTOGRAPHY BY MARY E. NICHOLS

images, especially those of Yosemite, it is a setting for people, and the design emphasizes intimacy with nature, rather than awe of its scale.

Adams began planning the house with the architect, Eldredge Spencer, in 1960. He remembers, "An old friend had this property and said, 'You can have it for what I paid for it if you will agree never to touch the hill below.'" A devout environmentalist, Adams also deeded a scenic easement in the rear to the county. Plans that would preserve the natural

beauty of the site were drafted, and it was decided to situate the house at the top of the hill in a long expanse parallel to the coast. In the midst of the planning, Adams recalls, the architect suddenly said, "You know, you really ought to come down the swale." Thus, the house nestles almost invisibly in a niche just above the sea.

After four years of construction—and the completion of Adams's personally designed darkroom—moving day came on May 25, 1965. He says, "Everybody flew down from San



OPPOSITE LEFT: Photographer Ansel Adams and his wife, Virginia, pause outside their unique home on the Big Sur coast. They built the house in the early sixties, and it has since become a gathering place for family and friends, students and admirers. OPPOSITE RIGHT: The house nestles against a hillside overlooking the Pacific, protected by windswept Monterey pines and fringed with cheerful garden flowers. ABOVE LEFT: A sampling of artistic measure in the Entrance Hall previews the Adamses' interests: an 1854 salt print from a paper negative by J. B. Green entitled *Colossus at Memnon*, at left, and Piranesi's etching *The Basilica of Constantine*. The late-18th-century mahogany grandfather's clock is a family heirloom; the Yei-type rug is Navajo. ABOVE RIGHT: A focal point of the Living Room is a Confucian temple drum from China, above the rustic stone fireplace. American Indian baskets line the mantelpiece shelf, and an ammonite rests on the table in the foreground. FOLLOWING PAGES: The Gallery beyond the living room provides a changing display of Ansel Adams's original photographs.





Francisco. The next day the van came with 70,000 pounds of household goods, even though we had thrown away another 20,000!"

The house has not changed, only mellowed, since that day in 1965, but the once-white walls are now gray—a 20 percent color-saturated gray, the very critical tonal intensity the photographer feels preserves the integrity of the values in his photographs. "It's a complicated theory of balance," he notes. "The mind becomes automatically tuned to the level of light and judges everything by that balance." A pioneer in the technology, as well as the art, of photography, Adams frequently brings the stu-

dents of the Ansel Adams Workshops to his home to study and talk in this carefully perfected environment.

Displayed informally throughout the house is an extraordinary collection of American Indian objects, which once included a fabled Maria Martinez black feather-motif dinner service. The photographer reminisces: "We often went down to the shop in Yosemite (Best Studio) that belonged to Virginia's father. He died in the fall of 1936 and we took it over. Virginia did the buying. We traveled all through Arizona and ended up in Santa Fe, where we originally bought eight Maria plates. My father lent me forty-eight dollars to buy them, in



ANSEL ADAMS'S enduring images of Yosemite, made in 1927, adorns a Gallery wall. Photographs by Betty Brissell. ABOVE RIGHT: Photographs by Adams in the Gallery include, *Trailer-Camp Children, Richmond, California, 1944*; *Trailer-Camp Children, Richmond, California, 1944*; and *Trailer-Camp Children, Richmond, California, 1944*. His 1981 portrait of Georgia O'Keeffe rests on the table, along with a small framed portrait of a man. OPPOSITE LEFT: Adams considers the Darkroom he designed an essential element of his photographic process. RIGHT: Lush foliage filters Ansel and Virginia Adams's view of the Pacific.

1929. Then Virginia asked Maria's son to make four more." Mrs. Adams adds, "We used to serve Spanish stew or spaghetti on them—nothing that would require a knife—until they were worth more than a thousand times what we had paid for them, and Ansel wouldn't let me use them anymore. Now they are in the Arizona State Museum in Tucson."

Ansel and Virginia Adams, married fifty-five years, are clearly happiest at home. They often work and entertain at their dining room table overlooking exquisite natural gardens and ragged Yankee Point jutting into the Pacific. Their two children, grandchildren, neighbors and ad-

mirers from around the world are constantly gathered around them. Adams subscribes heartily to P. G. Wodehouse's thought, offered as a toast recently at the photographer's eightieth birthday party: "If you're going to get old, you might as well get as old as you can." An ebullient host, he looks forward to each new birthday, as well as each New Year's Day when, as Mrs. Adams says, "At four o'clock all our friends come up the road from Big Sur." They come every year to this idyllic place, to celebrate Virginia and Ansel Adams and the life they have made here in the quietude of a cherished house. □

—Constance W. Glenn



It is a setting for people, and the design emphasizes intimacy with nature, rather than awe of its scale.

Antiques: Meeting of East and West

Opulent Unity of Oriental Porcelain and French Gilt Bronze



BENEDICTE PETIT

ABOVE: *Set of Three Vases*; porcelain, Chinese, K'ang Hsi period, circa 1720. Mounts, gilded bronze, French, Régence period, circa 1700-30; 6½" high. Figurative scenes, poetically inspired, are lyrically portrayed on these famille verte porcelain pieces counterpointed with delicately chased foliated handles. Etienne Levy, Paris.

OPPOSITE: *Vase (one of a pair)*; porcelain, Chinese, K'ang Hsi period, 1662-1722. Mounts, gilded bronze, French, Louis XVI period, 1774-1792; 13" high. Elaborate mounts of mythological imagery, featuring the mask of a satyr, add dramatic accompaniment to a vivid *ts'ung*-form vase decorated with the eight trigrams. Alain & Gerard, Paris.

WHEN MADAME VICTOIRE, the daughter of Louis XV, was asked whether or not she would serve her faith, as had her sister, by entering the Carmelite Abbey at Saint-Denis, her response was in the negative. She replied that she was too much in love with the luxuries of this world to be concerned about her fate in the next. Among the extravagances offered Madame by the court at Versailles, few luxuries were as appealing as the magnificent porcelains imported from the Orient by the French Company of the Indies. In 1670, Louis XIV justifiably set the

fashion for chinaware by commissioning Le Vau to build the Trianon de Porcelaine for the royal favorite, the marquise de Montespan. Since then, the wellborn of the continent had shown an almost insatiable passion for the rich, luminous porcelains of China and Japan.

For all Europe, porcelain was symbolic of the mystery and majesty of the East, a tangible evidence of the fabled "wealth of Ormus and of Ind." Enlivened by angry dragons, or graced by the scrolling limbs of the *Prunus*, porcelains were indeed the

treasures of another world, and as such, they were placed in ornate mounts worthy of their importance. Porcelain vessels were often cradled by finely chased gold and silver settings until the eighteenth century, when France, the unrivaled arbiter of taste in Europe, inspired an unrestrained intoxication for gilt-bronze ornament. Mounts sculpted in bronze and coated with gold henceforth provided the foil for fine Oriental glazes.

At a time of triumph for the decorative arts, when the furniture, boiserie, and decoration of an important



Mounts sculpted
in bronze and coated
with a layer of gold
provided the foil for
Oriental glazes.

RIGHT: *Pot* (one of a pair); porcelain, Chinese, K'ang Hsi period, 1662–1722. Mounts, gilded bronze, French, Louis XIV period, circa 1700; 12" high. Stately handles complement celadon glazed porcelain. Michel Meyer, Paris.

BELOW: *Pair of Potpourri Vases*; porcelain, Chinese, K'ang Hsi period, circa 1700–20. Mounts, gilded bronze, French, early Neo-Classical style, circa 1760–65. *Rouge de fer* porcelain gleams. Alexander & Berendt Ltd., London. OPPOSITE: *Fountain*; porcelain, Japanese, early Edo period, circa 1700. Mounts, gilded bronze, French, Régence period, circa 1730–35; 25½" high. This piece is in the Imari style. Alexander & Berendt Ltd., London.

BERNARD CARRÉ



P. J. BATES





ABOVE: *Pair of Cachepots*; porcelain, Chinese, K'ang Hsi period, 1662-1722. Mounts, gilded bronze, French, Louis XIV period, 1643-1715; 8" high. Gadrooned rims and chased handles reflecting the grandeur of the Louis XIV style accent this scenic porcelain from the imperial manufactory. Michel Meyer, Paris.

OPPOSITE: *Vase*; porcelain, Chinese, K'ang Hsi period, 1662-1722. Mounts, gilded bronze, French, Louis XV, 1715-1774; 16" high. A fantastic multicolored bird motif adorns this celadon glazed porcelain embellished with chased mounts that embody the French version of the Rococo style. Michel Meyer, Paris.

room were coordinated according to a single unifying theme, master *bronzers* like Jean-Claude Duplessis, Jacques Caffiéri and Thomas Germain showed incredible virtuosity in their efforts to harmonize Chinese and Japanese porcelains with graceful French Rococo drawing rooms. Fanciful mounts, combining acanthus scrolls, reeds and bulrushes, offset rich cobalt-hued porcelains or brilliant famille rose "butterfly cages." Swirling gilt-bronze lips and handles turned vases into ewers, and spigots camouflaged by sprays of gilt flowers changed them into perfume fountains. Insets of perforated bronze likewise transformed celadon bowls into potpourri to perfume state salons with the scent of jasmine. On occasion, mounted porcelain even provided the armament for court intrigue. Porcelain, in fact, nestled in beds of gilt-bronze, especially popular among the aristocracy of the marquise de Pompadour's intimacy with King Louis XV. These porcelain fish are said to have been prominently displayed to provoke

the marquise—born untitled, as Antoinette Poisson (the French word for fish)—with an unkind reminder of her middle-class origins.

The excesses of the Rococo were evident in other ways as well. Complicated "chimney garnishes" combined Chinese warriors, Fu dogs and sparrow hawks with French clocks and candelabra on elaborate gilt-bronze stands. Diderot referred to such combinations as the "crowning point of eccentricity in ornament." In theory, the Neo-Classicism that took hold at the close of the reign of Louis XV promised greater simplicity. Geometric forms replaced Rococo scrolls, and a pantheon of mythological figures made their appearance. Spare elegance was not always the rule, however. Gilt-bronze satyrs, rams' heads, floral pyramids, and draperies provided the mounts for the vases given by Marie Antoinette to Prince von Paar, the Austrian noble who was her chaperon during the journey to France and the crown.

Such display was costly. At a time when 100 livres represented a fair

sum, a pair of vases mounted by a celebrated *bronzier* like Pierre Gouthière could cost 10,000 livres. Inevitably, the expense of decorating an entire residence in this manner was staggering. For her château at Louveciennes, Mme du Barry spent over one million livres on gilt bronze at Gouthière's studio alone—an expenditure that ultimately brought about her ruin, as well as Gouthière's. When the revolutionary tumbrels ended the reign of Louis XVI, Gouthière was left with Mme du Barry's unpaid account of 750,000 livres.

By this time, however, the marriage of East and West was already complete. In imitation of the ancient fertility rite of the emperors of China, both Louis XV and Louis XVI had taken to the fields in springtime to turn the first furrow. The union of the decorative arts of the two civilizations was no less dramatic. The exuberance of eighteenth-century European design had met the genius of the Orient, and both worlds were the stronger for it. □

—John A. Cuadrado





Balanced Clarity

Tradition in a Designer's Washington, D.C. Apartment

INTERIOR DESIGN BY JOHN PETERS IRELAN, ASID
PHOTOGRAPHY BY PETER VITALE



"I'm definitely a traditionalist," John Peters Irelan says of the design for his own apartment in Washington, D.C. OPPOSITE: Contrast in the Entrance Hall is provided by Louis XVI candlesticks and a contemporary light sculpture. ABOVE: A twelve-fold, 19th-century coromandel screen commands the focus in the Living Room. The cabinet before the screen is late Louis XVI. Brunschwig & Fils fabrics cover the lounge chairs and provide trim for the Stroheim & Romann draperies. Muted hues of the room are underscored by Schumacher carpeting.

LOCATED IN ONE OF Washington, D.C.'s grandest beaux arts buildings, interior designer John Peters Irelan's own apartment encapsulates the sophisticated yet eminently comfortable interiors he is known to design. His residence illustrates in clearest form the characteristic order he brings to diverse furnishings. It also reflects his strong interest in the past, and

historical continuity in current design.

"I'm definitely a traditionalist," Mr. Irelan says emphatically, "although I admire contemporary design. But, for me, the repertory is a limited one, as I find myself reusing pieces actually rooted in the past—for example, the Barcelona bench, a direct descendant of the Roman emperor's stool; and the Parsons table,





derived from the ancient Chinese altar table. There's nothing new under the sun—or if there is, it's probably too much of a gimmick for me."

The designer's preference for classics began, not surprisingly, in a love of period settings. He recalls, "At one time I thought life wouldn't be complete unless I had an eighteenth-century Parisian-style house filled with Louis XVI furniture. Now I find so many other styles of furniture appealing, I'd be unhappy if I couldn't accommodate them."

While the designer welcomed the generous proportions of the apartment, he soon found that the furniture required an equal grandeur. By chance, he located a commanding, twelve-panel coromandel screen. In the absence of a fireplace, it became the focus of the living room.

"Everything had to be a major statement; that was the largest problem of this space. Pieces from my former house in Georgetown looked like postage stamps here," he discovered. "Everything had to be blown up." More adaptable was the French furniture, a style Mr. Ireland favors for comfort, restrained design and quality of construction. French styling also permits the flexibility the designer considers essential—the ability to adapt not only from home to home, but from room to room, and even within room arrangements.

Linking all of the furnishings is a bond of quality, an asset the designer feels may also be a handicap. "The problem in having fine objects is that they make everything else look bad," he says candidly. "It's far better to have a few well-constructed pieces of good design than to mix exceptional and mediocre ones. Finally, all good objects have a way of getting along together, in the same way that well-bred people—regardless of their

A seating group in the Living Room blends contemporary art with historic echoes. The painting, *In Touch with the Sky*, is by Brenda Belfield. Neo-Classical-style armchairs flank a table graced by early-19th-century Sheffield chambersticks. Sofa and pillow upholstery is from Stroheim & Romann. The table drapery is from Brunschwig & Fils.



background or culture—get along. Good pieces are polite to each other.”

Lighting constitutes another unifying element. A carefully orchestrated arrangement of spots, lamps and candles heightens the glamour in the evening, when the apartment is used most. “I entertain frequently, and for a party there are candles everywhere,” says the designer. “The glow of light is what I miss about not having a fireplace, which can enliven even the duller room.”

In the engineering of light, Mr. Irelan acknowledges a debt to the theater. “I don’t try to be theatrical in a living situation; it doesn’t work for everyday use,” he says. “But I’ve always been fascinated by tricks of

lighting that heighten certain effects. If people are aware of lighting, it’s wrong. As in the theater, it should appear completely natural.”

Grand effects are achieved best by rigorous attention to details, and in this Mr. Irelan is meticulous. He precisely edits even the trimmings on draperies and upholstery, making a distinction between the elaborate nailhead trim on the leather seat of an eighteenth-century English stool in the bedroom, and a single row of nailheads on an eighteenth-century French stool in the living room.

“There’s a certain way upholstery should be done, to achieve the right proportions, padding and trim,” he says. “Once again, if it’s executed

properly, you should never notice it.”

The designer keeps portfolios of historic treatments for reference use. Although he has never exactly imitated the original models, Mr. Irelan believes these sources are of central importance to what he produces. “I feel it’s very important to know about period styles,” he maintains. “If you don’t know the past, you can’t really design for the present.” □

—Tina Laver

ABOVE: A gander-shaped tureen nestles on a Dining Room table sparkling with Louis XVI candlesticks, Baccarat stemware and Tiffany silver. The painting is by William Webb; beneath it, a Kittinger sideboard. OPPOSITE: Master Bedroom bed and window draperies from Clarence House. Carpeting from Schumacher; lamp, from Hansen.



Historic Houses: The Renewal of Kenmore in Virginia

Revolutionary Heritage of a Lately Restored Colonial Residence

PHOTOGRAPHY BY PETER VITALE



GEORGIAN MANOR houses rising along rivers of Tidewater Virginia in the mid-eighteenth century gave elegant expression to the position of prosperous plantation owners. Among the most distinguished of these great houses is *Kenmore*, built by Fielding Lewis, a prominent Fredericksburg entrepreneur, and his wife, Betty Washington Lewis, only sister of George Washington. After *Mount Vernon*, *Kenmore* is the oldest historic house in the country. Moreover,

the recently restored interior recaptures faithfully the arrangement of the Lewis household.

A merchant, planter and civic leader, Colonel Lewis channeled much of his extensive resources into building *Kenmore*, a lengthy project begun in 1752 and completed nearly twenty years later. The unadorned brick façade of the mansion gives no hint of the remarkable interior plasterwork for which the house is renowned. The elaborate ceilings and

overmantel panels, according to Clement E. Conger, curator of the White House, "taken together, represent the finest decorative plasterwork extant in the Western Hemisphere."

Within these stately chambers,

Kenmore, in Fredericksburg, Virginia, was built by Fielding Lewis and his wife, Betty Washington Lewis, only sister of George Washington. ABOVE LEFT AND ABOVE: Formal gardens border the path to the entrance portico. OPPOSITE: The Entrance Hall exemplifies the recent restoration, which recreates the original arrangement of furnishings.







designed for hospitality, were entertained leaders of the Revolutionary period, including Patrick Henry, John Paul Jones, Thomas Jefferson and the marquis de Lafayette. The most famous and frequent guest was George Washington, who shared interests with Colonel Lewis, his cousin and brother-in-law. The two traveled together to Williamsburg, where both held seats in the House of Burgesses. They also invested jointly in a local business venture.

Washington had spent his boyhood across the Rappahannock River at *Ferry Farm* and maintained a continued connection with Kenmore. He surveyed the 861-acre tract in its earliest stages and helped determine the best site for the house. As Mount Vernon's expansion coincided with Kenmore's construction, Washington borrowed a skilled French plaster artisan and also, it is believed, shared architect John Ariss with the Lewises.

After the Lewis residency, the house passed through a succession of owners. In 1922 it was headed for commercial development when two energetic women—Mrs. Vivian Minor Fleming and her daughter, Mrs. Horace H. Smith—led a flamboyant campaign to rescue the property. They founded the Kenmore Association, whose national board of regents now maintains the mansion.

"The keynotes of the period were practicality, good sense and quality," says W. Vernon Edenfield, director of the Kenmore Association, who headed the renewal with Mrs. Alfred E. Bissell, chairman of the furnishings committee. The restoration of Kenmore is based on an inventory of the household taken after the death of Fielding Lewis. "We closely reproduced those pieces listed in the

The Drawing Room was reserved for guests and formal entertainment. According to White House curator Clement Conger, the ceilings and overmantel panels in the house "represent the finest decorative plasterwork extant in the Western Hemisphere." The side chairs are American Chippendale; the walnut games table, early-18th-century English. English prints from the 18th century present scenes of country houses and gardens.





inventory, but we were not simply interested in an item-by-item duplication," says Mr. Edenfield. "Our broader goal was to recreate the tone and arrangement of the household and to reintroduce a knowledge of eighteenth-century forms."

The inventory helped establish, for example, that a ground floor room formerly arranged as a library had actually been Betty Lewis's bedroom. From her purchase order it is further known that she used white dimity to redecorate the room. Other chronicles from that era helped determine the correct use and placement of furniture. Chairs—once covered in silk damask—have been reupholstered with fabrics of greater variety. A fine aubergine toile reproduced for the Mary Washington bedroom has been called by one textile archivist the closest to the original example in existence. Rich in color and crisp detail, the fabric was printed on an original eighteenth-century copper-plate cylinder, rather than by the modern silk-screen technique.

The floors, treated with similar authenticity, were stripped bare of all finish, to reveal the old pine boards. "The idea of polishing floors to look like furniture is a Victorian concept," says Mr. Edenfield. "Floors in the eighteenth century were bleached by frequent scrubbing with sand, and lye-water used as a disinfectant. We tried to avoid the familiar danger, prevalent in decorating house museums, of upgrading pieces wherever possible. Throughout the house we made a conscious effort to mix very fine examples with more ordinary ones. We didn't want perfection and grandeur; it just wasn't true."

OPPOSITE: The Dining Room is the only room in the house with paneled walls and wainscoting. ABOVE LEFT: Portraits of Colonel and Mrs. Lewis in the Dining Room were painted by British artist John Wollaston, after he took up residence in the colonies. The clock, from the same era, has a Rococo gilt-wood frame. The centerpiece of the table, a George III epergne, is ringed by 18th-century goblets with air-twist stems. LEFT: Of special note in the Study are an early Chippendale secretary bookcase and, in the corner, a Pembroke table. Mirror is late Queen Anne.





LEFT: Betty Lewis's Bedroom has been restored to its ground floor location. Counterpane and chair fabric from Schumacher. TOP: Over a carved-wood mantel in the Betty Lewis Bedroom, plasterwork depicts a floral motif. ABOVE: In the Mary Washington Bedroom, the bed is English Chippendale style, the high chest of drawers late Queen Anne with Chippendale mounts. Chair fabrics and bed-hangings are toile printed on an 18th-century copper-plate cylinder; from Brunswick & Fils by arrangement with Musée des Toiles de Jouy. The tea set was given to Alexander Hamilton by Count Rochambeau.



This mating of formal with primitive plantation-made pieces brings a disciplined exuberance to the settings and suggests both refinement and practical comfort. If the hallmarks of genteel Tidewater were graciousness, hospitality and attention to correct

forms, then the reconsideration at Kenmore recaptures the spirit as well as the letter of that time and place. It thereby succeeds doubly in the goal stated by Mr. Edenfield: "To let Betty Lewis decorate her house."¹

—Tina Laver

The maple and pine desk-on-frame in the Children's Room reflects the English Jacobean furniture style. Nailed to an extension frame are toy soldiers of carved and painted pine. Homemade rag rugs were common to the Colonial period. In the restoration process, the floors were stripped to reveal the original pine, customarily bleached by scrubbing with sand and lye water.

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comb-back armchair, oriental rugs, fabric and wallpaper from a Dutch merchant's sample book, colonial paint colors and several other new discoveries from Williamsburg.

group of "mini prints" is found in a Dutch fabric merchant's sample book dating from 1700 to 1820. The possibilities for reproduction and adaptation are seen. Schumacher is invited to create the original designs, together with a range of adaptation designs. Samples are made. They are approved. The hallmark is decided. Martin-Senour shops authentic new colors. Katzenbach & Warren is asked to create a coordinating paper collection.

The process has taken over a year. This is, essentially, how Colonial Williamsburg discovers interesting, civilizing elements from America's most graceful age and presents them to you.

There are other new offerings this year. There is a series of Windsor chairs, fashioned from American antiques made from 1760-1820. The seats are made of soft leather and deeply saddled to make them supportive and comfortable. The hugh-wedge construction is

used on all legs, arm posts and back spindles. These chairs are available through Kittinger, who

has created Williamsburg® furniture for five decades.

Williamsburg has commissioned Karastan to adapt three oriental rugs popular at that time. One is now in use in the Governor's Palace; another can be seen in the Brush-Everard House. The layman's eye is taxed to tell them from the originals. They are smaller and more adaptable than contemporary

room-size rugs; the largest is 5'9" x 4'3" (see right).

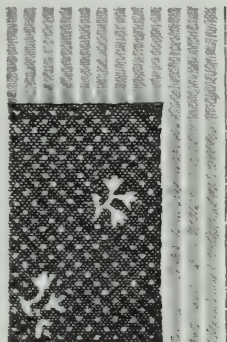
Come to Williamsburg

There are other new discoveries this year, a Wedgwood china pattern, designed for Williamsburg, a banjo wall clock, a corner cabinet and more. We invite you to see them at Craft House in Williamsburg, or in Williamsburg Shops of fine stores or through your decorator. We'd be delighted to send you our 286-page color catalogue, priced at

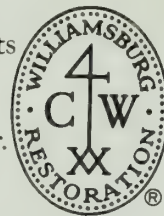
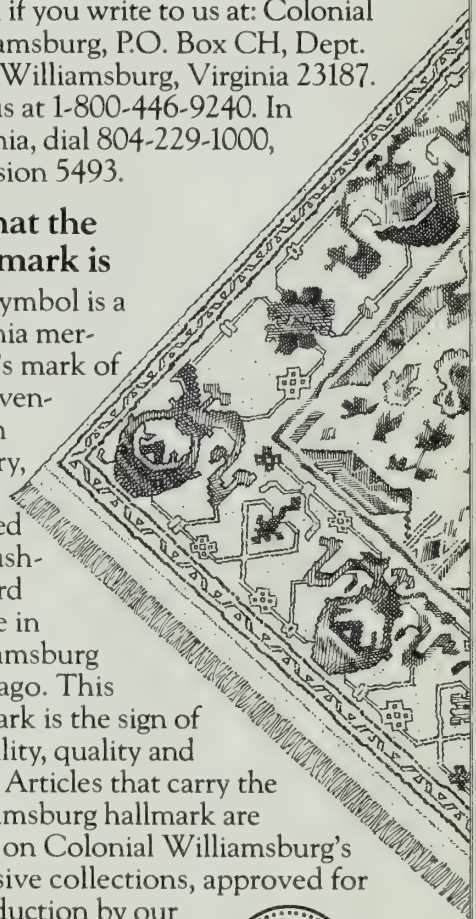
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Wallpaper and fabric from the room opposite. Katzenbach & Warren's "Field" pattern, and Schumacher's "Parsley."



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Williamsburg®

Robert Graham
continued from page 125

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As with all the works of art in the Doumani house, the exterior of the Tony Berlant east door is both functional element and sculpture.



The interior of the east door (above) is a collage of the letters in Carol and Roy Doumani's names. The exterior is the pattern in reverse.

The Doumanis have underdecorated the house, so that the art and the structure, its light and space, are the environment. They do not want the house to acquire a finished look, nor is it to be finished—it will stay in evolution, an ongoing activity. Bengston continues to be actively involved, as a friend, design troubleshooter and artist. It is not that the artists involved have made armoires and mosaics before. Bengston had never thought about creating a jet to ripple a pool so that the red mosaic snake at the bottom would wriggle. All are responding outside their field because, as Graham believes, "an artist is an artist first, and then he accepts a discipline, like sculpture, painting, architecture. This is not to say that everything an artist does is art."

Like Renaissance artists, contemporary artists can apply themselves to a variety of endeavors. Somehow the in-place art pieces in the Doumani house lose their signatures, no longer possessed by the artists' reputations. The pieces belong to the house.

Graham did not intend, in this building, to take up current architectural polemics or to indulge art fashion. The sculptor does not try to

advance architectonic form conceptually, even though the thinking in this house is fresh: Robert Graham is the first to admit that he "went to school on the house. I now notice how things fit together, how a floor meets a wall." Some local architects, who think the architecture could have been better, note that Graham neglected to ask an architect to do a sculpture: They do not doubt the premise of art within architecture, but they question a cross-disciplinary excursion into another expertise, one that happens to be their own. And artists—sensitive about being left out at the inception of the design—say that the sculptor just became another architect who presented the artists with a building *accomplis*.

But in his first building, Robert Graham has been able to question the premises on which artists and architects have operated during most of this century. In giving art a ground, he has given ground identity from its resident pieces. Architect and artist may not have collaborated simultaneously from the beginning, but architecture and art, in the completed house, are working together. □

—Joseph Giovannini

Poppy Art



Flowers have always been an inspiration to Sherle Wagner. Now, this bathroom botanist has transplanted the poppy, capturing the charm of its silhouette and the lacquer-red of its color. Found in art dating a thousand years back, this lovely flower makes a mockery of the hardy perennial. And our Mr. Wagner pollinates it again, not only on this bowl, but on wall tiles and accessories as well. 60 East 57 Street, N.Y., N.Y. 10022 PL 8-3300
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ANTIQUES NOTEBOOK

Offering Antiques of Grace and Beauty

THE ELEGANT arrangement of furniture and objects in Rose Tarlow's antiques store on Melrose Avenue, in the heart of the Los Angeles antiques district, is an invitation to browse among beautiful things. Mrs. Tarlow has lived in Los Angeles for nine years and has owned her gallery for eight. Though she studied interior design in her native New York, and had a design studio there, she now concentrates solely on antiques.

"My taste in furniture is probably influenced very much by what my parents liked. They lived in France for a time, and my mother adored French furniture, although she also had a few Oriental pieces. But I don't stick only to French furniture. I have quite a few interesting English and Oriental pieces that, like the rest of my stock, have something just a little different about them. I like to see details that are out of the ordinary, that set a piece apart. For instance, my early-eighteenth-century English tea table is rectangular, which is an un-



Surrounded by 17th- and 18th-century furnishings, antiques dealer Rose Tarlow requires "a touch of the unusual" in the European and Chinese pieces at her Los Angeles gallery.

usual shape for that period. And my two English Regency cabinets have fluted moldings that could easily be mistaken for thirties Art Déco."

Mrs. Tarlow visits Europe at least four times a year—she has another home in London—to attend auctions and search for new items. "I don't have a big turnover of stock, so every time I go to London or Paris I bring back just a few choice pieces. You

can't buy good period furniture by the container load anymore. The good pieces are getting harder and harder to find. Tables, for instance, are becoming rather scarce. People are using them in their homes and don't want to part with them. I feel fortunate to have found a beautiful Regency table." It is a pale mahogany and is unusual in having sixteen elegantly curved legs. "It is so graceful with those legs—it looks as if it is standing on tiptoe and at any moment may dance away," she observes.

Rose Tarlow's favorite English piece is a tall bowfront corner cabinet in burl walnut veneer, dating from the Queen Anne period. It is in perfect condition, and the interior fittings are a fine example of the skill of the English cabinetmakers. From the seventeenth century there is a French armoire nine feet high and nearly nine feet wide. This massive cabinet, made of solid walnut, is believed to have stood in a church sacristy, where it was used for storing



A Queen Anne corner cabinet and an 18th-century desk appear in the showroom, with an 18th-century lacquered chair from China.



Antiques in Mrs. Tarlow's shop provide lively insight into the cabinetmaker's skill. Of particular note: A massive 17th-century armoire underscores the lacquered elegance of a William and Mary highboy and a Georgian chest of drawers. Wing chair and fauteuils date from the 18th century.

continued on page 190

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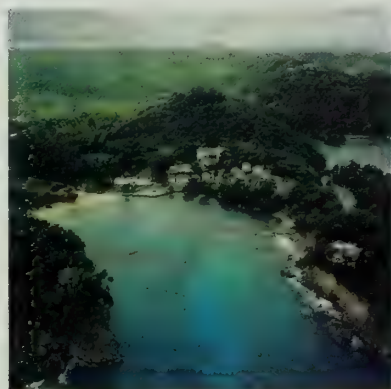
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ANTIQUES NOTEBOOK

Offering Antiques of Grace and Beauty
continued from page 186

the priestly vestments. "The only nails to be found in this piece are in the pewter hinges and drawer handles," Mrs. Tarlow explains. "The whole thing is held together with wooden pegs. It had to be taken apart to be shipped here, and then carefully reassembled, using the same pegs."

There are also some smaller French cabinets in the shop, a Louis XVI tric-trac table, and two handsome settees. One is Louis XIII and has the elaborately carved barley-sugar-twist legs and stretchers typical of the period;



At Rose Tarlow, fruits and flowers are executed with colorful precision in the original petit point decorating a Régence *canapé à joue*.

the other, which at one time belonged to the Cartier family, is from the Régence period and is covered in the original petit point tapestry depicting a luscious array of fruits and flowers characteristic of the style.

Other pieces in the shop clearly reflect Rose Tarlow's affinity for lacquered furniture. "I think there should be at least one lacquer piece in every room of antique furniture," she says. "Lacquer provides relief from all the plain wood." She displays several pieces of plain black-and red-lacquered furniture from China and Japan, as well as English furniture veneered with lacquer decorated in a more ornate chinoiserie style, such as a mid-eighteenth-century chest of drawers, and an elegant English tallboy from the William and Mary period. Perhaps the most notable lacquered item is an impressive twelve-panel coromandel screen, which dominates one corner of the

shop. The screen dates from the K'ang Hsi Dynasty and depicts a typical Chinese court scene. An inscription on the back indicates that it was presented in 1688 by the citizens of the town of Chu-Teng to a benefactress, the Lady Mo-Su Wong.

The collection of furniture in Mrs. Tarlow's gallery is offset by diverse objects that complement the pieces of furniture, including a Thai basket, a Japanese lacquered stand, antique chandeliers and some fine examples of Ch'ien Lung Chinese Export por-



Gilded scenes illuminate an 18th-century English chest of drawers from Rose Tarlow, exemplifying the beauty of chinoiserie motifs.

celain made for the English market. Among the porcelain items is a set of two pitchers and matching dish that bears the arms of Samuel Salt, president of the notorious South Sea Company and one of the perpetrators of the South Sea Bubble scandal in the eighteenth century.

Mrs. Tarlow feels that the most important quality of her stock must be quality itself. "Although I buy only those items that appeal to me personally, I am sometimes forced to pass up a lovely piece because it is not perfect. If it has been badly damaged and later heavily restored, I cannot have it in my shop. Sometimes, though, I wish I could open another store, just for people who do not mind if a piece is not 'right,' as long as it is beautiful. And along with quality, I will always look for antiques that have some special twist—that are just a little different." □

—Josephine Bacon

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"AND FARTHER."

Patrick Bobois

Photography by Aldo Ballo.

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Charmaine



Shown here: Charmaine with correlated fabric from Precious Prints Vol. II

The traditional warmth and charm of country French dining is recreated here with Charmaine, one of the 34 different designs in Warner's new Precious Prints collection, Volume II. They're available in 2 to 6 colorways, many with correlated 48" wide fabrics. In addition to its unmistakable charm, the Precious Prints collection is practical, too. It's scrubbable, pre-pasted, pre-trimmed and strippable. Warner's Precious Prints, Volume II is available now through interior designers and decorating departments of fine stores.

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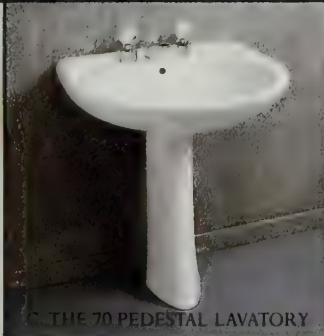
And, perhaps, for you.

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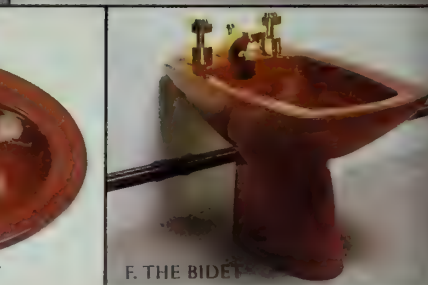
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Birds and Flowers of the Orient

BY NAOKA NOBATA



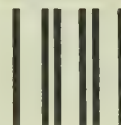
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Available by Subscription Only.
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THE ARTIST: Naoka Nobata is one of the most brilliant and imaginative of today's painters in the traditional Oriental style. She is celebrated throughout her native land for her exceptional talent and for the sensitivity of her technique. Indeed, Mme. Nobata is today's foremost exponent of the classic "Rimpa" tradition of Oriental art — which marvelously intertwines the real and the imaginary.

The works of Naoka Nobata have been shown at important exhibitions throughout Japan, and she has been honored with a one-woman show at the distinguished Shirota Gallery. In addition, her paintings have been exhibited in the



The Bush Warbler and the Apricot



The Egret and the Water Lily

Tokyo Central Art Gallery and the Miyuki Gallery, and her work has been acquired by many prominent collectors including the leading art critic Tetsuji Takechi.

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The Quail and the Seven Grasses

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BY NAOKA NOBATA

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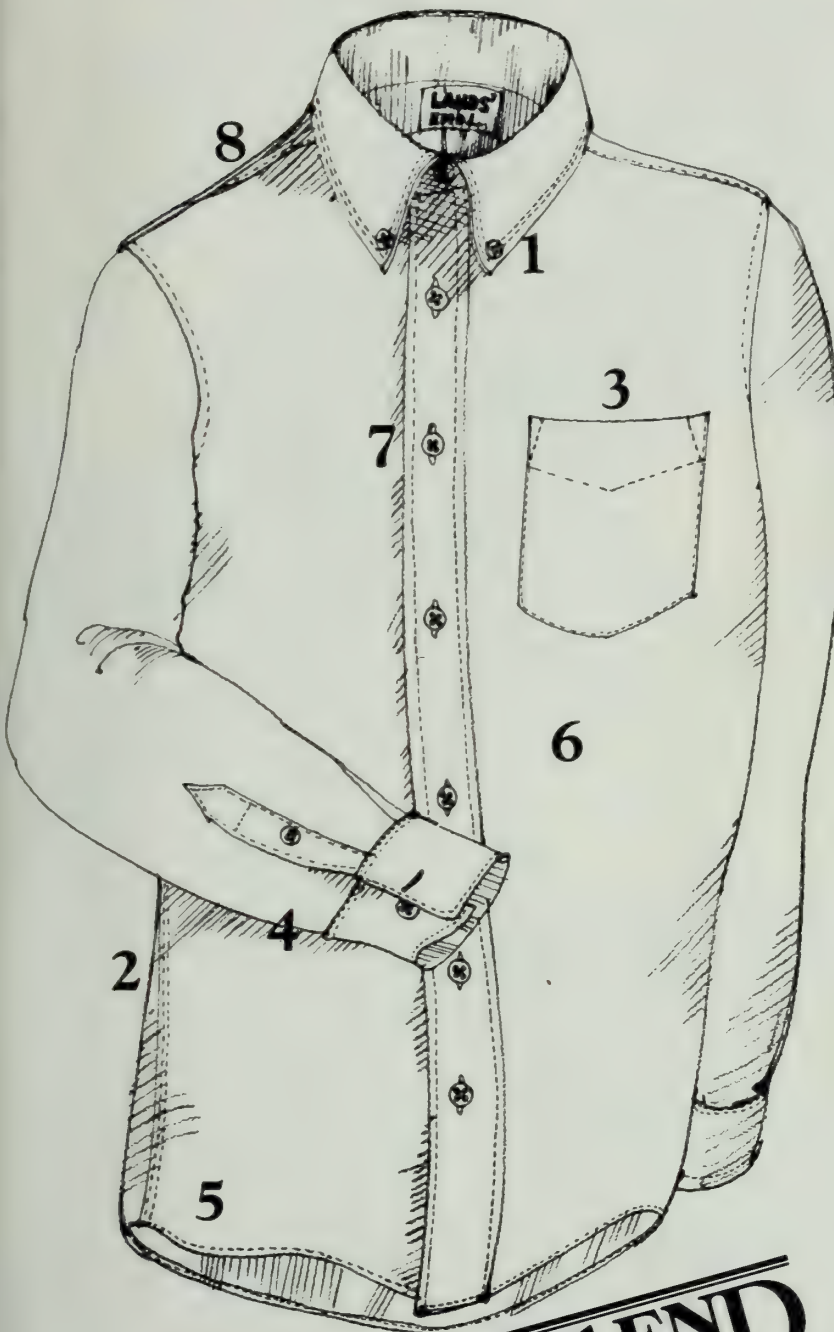
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2. The shirt is single-needle stitched, with strong double-needle side seams.
3. Note the placement and detailing of the left breast pocket.
4. Barrel cuffs have a long, buttoned placket.
5. The shirt has extra long tails, so it stays neatly tucked in.
6. The cut is full, for comfort. Yet civilized, too. Tapered just enough to avoid being sloppy.
7. Note that it has a generous 7-button front.
8. In back, a box pleat with hanging loop adds function and style.

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IN THE SHOWROOMS

Atelier International — Levels of Design

THE EXPANSIVE showroom for Atelier International, Ltd. lives up hand-somely to its name: With several different levels of floor space connected by pine boardwalks and supported by black steel frames, it resembles a many-tiered studio, replete with newly crafted works of art from many different cultures. Stephen Kiviat, president of the New York furniture company, explains the striking look of his space: "By splitting the floor area into several different levels, we can display things adjacent to one another that might otherwise seem incongruous together."

This interest in bringing together diverse designs has defined Atelier International since its beginnings in 1967. "I am an architect," Mr. Kiviat explains, "and I started my business by importing avant-garde Italian design in order to subsidize an architecture practice. As I became more involved in the business, however, and understood just what was available in Italy and how exciting it was, the business changed. In 1969 I stopped practicing architecture altogether, and with James Rappoport, my partner at the time, concentrated on bringing the best modern Euro-



President of Atelier International, Stephen Kiviat relishes the bold experiments of contemporary furniture design. Working with new creations from Italy, he also encourages the revival of 20th-century European classics.

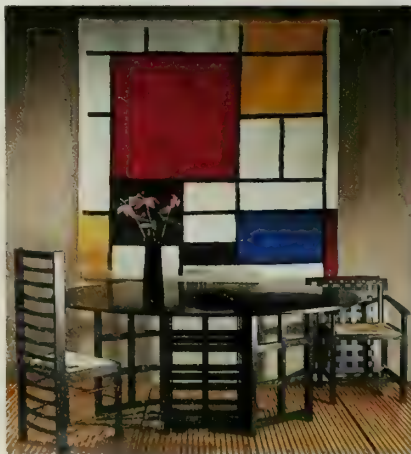
pean furniture to the United States."

Mr. Kiviat points out that at that time surprisingly little twentieth-century European furniture was known in the United States. "In addition to the contemporary Italian designs, we included the early classics

of modern furniture in our collections. In those days we were importing the only chair by Le Corbusier that was readily available."

It was after a New York museum exhibition entitled "The New Domestic Landscape" that American designers began to be aware of the riches of contemporary Italian design. "People had been saying that Italian design was dead—that nothing new was happening. But it just wasn't so," says Mr. Kiviat. "There was a small but flourishing design industry that grew up after World War II. At the time, we were already importing furniture by contemporary Italian designers like Mario Bellini and Vico Magistretti.

"From the start, at AI, we were interested in the international roots of modern design," Mr. Kiviat recalls. "We studied all the modern classics: the tubular metal and leather chairs of Le Corbusier; the furniture of Charles Rennie Mackintosh; the designs of Antoni Gaudí; pieces from the German Bauhaus; and contemporary Scandinavian work." He adds, "I found Shaker furniture from nineteenth-century America particularly interesting, because their spare forms



In the New York showroom are furnishings associated with pioneering decorative movements. LEFT: A defender of comfort, Toshiyuki Kita designed his *Wink* chairs to double as colorful chaise longues. ABOVE: Architecture inspired the austerity of a Mondrian tapestry and Mackintosh table and chairs, both reproductions. RIGHT: Rietveld's *Red-Blue* chair emulates the purity of the De Stijl aesthetic.





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IN THE SHOWROOMS

Atelier International —
Levels of Design
continued from page 194

fit contemporary design ideals so well.

"Italian furniture employs the functionalism and sparseness of these classic modernists, but with a dimension of sensuality." For Stephen Kiviat, this is what makes Italian design unique and uniquely adaptable. "Italians always have human needs in mind when they design furniture. They respond to the emotional needs of people, as well as to their physical



Evidence of Atelier International's dedication to historic breakthroughs in modern furniture design, Le Corbusier's LC/4 Chaise Longue has been reproduced in metal, canvas and leather.

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requirements," he observes. "The Postmodern interest in 'romantic' color and decoration seems quite superficial when compared to the Italian interest in the textures and architectural details of their furniture. What the Italians are calling *nuovo disegno* is truly the avant-garde.

"An example of how the sensual appeal of Italian furniture works lies in its success in traditional, as well as modern, interiors. The Soriana sofa, by Tobia Scarpa, has a puffy, organic shape. It was bought by Christina Onassis for her Swiss chalet, and it worked perfectly with the wood interiors and flowered fabrics." Mr. Kiviat mentions another example of Atelier International furniture in a traditional interior: "We were called on to furnish

continued on page 198

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LOUIS XVI MIRROR.
France, 1780.
Height: 84"
Width: 51"



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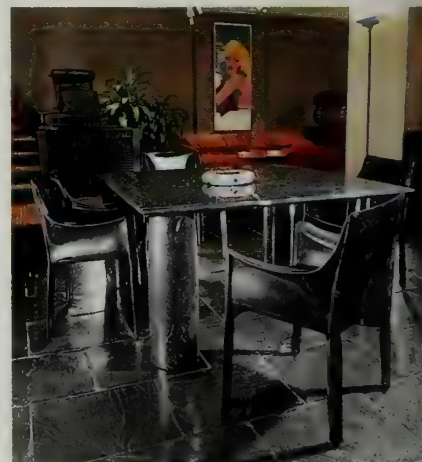
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IN THE SHOWROOMS

Atelier International —
Levels of Design
continued from page 196

a sixteenth-century mansion near Venice. It was a *palazzina*—a 'little palace'—built in the style of Palladio, with high ceilings, classical pediments over the doors and windows, and lots of pillars. You would expect that kind of architecture to require something grand and opulent, but modern Italian furniture has a sculptural quality that works well with strong architecture."

One of Stephen Kiviat's favorite



Stripped down to the bare essentials, Mario Bellini's tubular steel and leather *Cab* chair appears at Atelier International with the designer's *Il Colonnato* table in streaked black marble.

designs is the *Cab* chair, by Mario Bellini. It is, he feels, the perfect expression of Italian versatility. "To design a chair in an interesting way is one of the most difficult problems," he says. "Chairs have existed for thousands of years, yet those of last year, upholstered or not, aren't really so different from those shown in ancient Egyptian tomb paintings." The challenge that Mario Bellini took up was to build a chair of "skin and bones"—one that would be reduced to the essential design, but remain soft and flexible. "Mario Bellini built a steel frame with a tightly stretched leather cover that could move and flex. As the leather ages, if it's kept soft, the chair will only become more comfortable. It's truly elegant."

Some of the furniture that Atelier

continued on page 200

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continued from page 198

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International displays is more decora-
tive than functional, but always in a
way that derives from the function.
The *Red-Blue* chair, for instance, was
created by Dutch architect and furni-
ture designer Gerrit Rietveld in the
De Stijl mode of the 1920s. The back
and seat are slabs of wood painted
in primary colors. It seems to be the
perfect chair a child might build
from construction paper.

The playfulness of the *Red-Blue* chair
is complemented by the sophisticat-
ed wit of the *Wink* chair, made by
Toshiyuki Kita, a Japanese artist who

**"Italians always
have human needs in mind
when they design
furniture."**

works in Italy. The *Wink* sits folded in
on itself like a turtle in its shell, and at
first glance seems to be a modest can-
vas side chair. "But, lo and behold,"
says Mr. Kiviat, "the back folds up
and the bottom of the seat folds out to
transform it into a high-backed chaise
longue. The chair can be a Western
upright chair or an Oriental chaise."

From its earliest days Atelier Inter-
national has imported lamps and
lighting systems from Italy to com-
plement the furniture. *Gibigiana* is an
example of the lighthearted sophis-
tication inherent in many of the de-
signs. Named after a children's game,
the small lamp reflects diffuse light
off a flat disk, in a playful echo of the
flashing mirrors used in the game.

"Over the years, we have succeeded
in our original plan," Stephen Kiviat
concludes. "Today Italian designs and
the modern classics are widely appre-
ciated for their functional elegance.
Now our goal is to demonstrate all the
ways to use our furniture." □

—Jeffrey Simpson

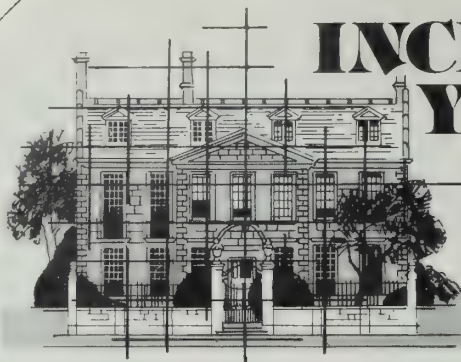
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18th July to 26th August

PRIVATE GARDEN COURSE. 11th to 15th April

GARDEN DESIGN DRAWING COURSE. 11th to 29th April and 5th to 23rd September

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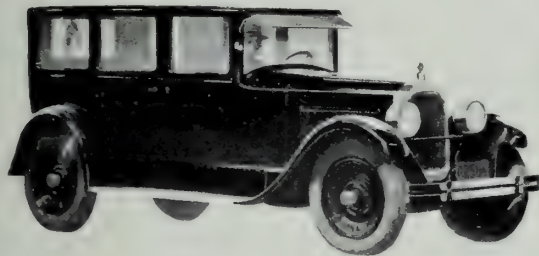
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The World of Renny B. Saltzman

ECLECTIC SPACES CAN be precarious—a jumble of gilt, wicker, lacquer and chintz, or piles of heirloom pieces loaded with a kaleidoscope of pattern over pattern. But this is not the case in the cool restrained rooms created by interior designer Renny B. Saltzman. His own New York apartment is a medley of European antiques blended with fabric-covered walls, easy mobile sofas, uncurtained windows and modern art. It clearly reflects his design tenets and at the same time illustrates the kind of smooth, elegant system he has suggested for clients such as Candice Bergen and Louis Malle, Rona Jaffe, Bobby Short, and the late Charles Revson.

Adaptable Designs

"Ease and practicality, mixing antiques with new contemporary pieces that will look terrific in ten years—that is what I like," Mr. Saltzman explains. "I design with the thought that people who occupy the rooms should be able to walk into them in jeans, then walk in later in black tie, and feel just as relaxed.

"I detest cold, icy rooms. If Americans have learned anything from English houses such as *Castle Howard* and *Chatsworth*, it is the ease of rooms that are extremely spacious, yet cozy enough to be called 'little libraries.' I love the idea of a room with a library, drawing room, bridge table, billiard table, bar and conversation areas all mapped off within the same space."

If his rooms with nine lives are a success, Mr. Saltzman credits that to his sense of editing: "Editing is what I do best. I never tell clients to get rid of everything and start anew. Rather, I blend eclectic comfort with their personal styles. I do not think of myself as an innovator, actually, but I do wish to be the first on the lines to have the latest trend recorded. What I feel I do best is create beautiful spaces



"Editing is what I do best," says New York designer Renny B. Saltzman, of the blend of elegance and ease he brings to interiors. In his own entrance hall, below, modern paintings punctuate a lacquered wall, while Louis XVI chairs balance the overall design statement.



and comfort. My job is a lot like good fashion editing—you don't negate old Chloes or Saint Laurents when the new ones arrive—you blend them," says Mr. Saltzman, whose wife, Ellen Saltzman, is fashion director at Saks Fifth Avenue.

There are distinctive textural signatures in a Saltzman room. On walls,

he prefers surfaces of rattan, bamboo and woven cane. For seating, he likes simple, luxurious fabrics and materials. "If a client had fine French chairs she wanted reupholstered in something contemporary, instead of a French woven silk, I would try black goatskin, or the leather used for seats in a Rolls-Royce. Cut silk velvet, stenciled in an animal print, I also love, for giving a noncolor room excitement. But there is no do-or-die approach to any particular problem. No going in with a sledgehammer and saying, 'Pull out the wood moldings and use stainless steel, and change the silk to leather.' Very often my job is simply doing the footwork for basics." He elaborates: "When Bobby Short needed some roomy sofas, I found English tufted-leather tub sofas in cognac for him, and he loved them. He had been looking for just the right patina and shape."

Orchestrating Colors

"The same thing happened when I helped Candice Bergen with her duplex overlooking Central Park (see *Architectural Digest*, June 1979). I bought sofas and chairs and orchestrated the muted color scheme. Now that she is Mrs. Louis Malle, she and her husband have remodeled an adjacent apartment that she acquired. They tore out a wall and decided to create a softer color palette in a studio area with a guest room.

"The front of the apartment remains in the original neutral colors, but the back is now decorated in soft apricot and some olive green. I bought the sofas and antique tables. Candice would buy a lamp; Louis would say where he liked a painting or things related to his work. We just continued the flow of the original apartment, using bamboo pieces next to French ones, having pine bookcases and desks made for the study."



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The World of Renny B. Saltzman
continued from page 204

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Mr. Saltzman considers the Malles stellar clients, a category in which he also puts Rona Jaffe. He likes them because they ask questions and give total input for the plans and the scale of the project. "Rona lives on an upper floor of her New York building. Light was crucial, as she might decide to spend a month writing in one room. To give a feeling of airy, bright space, I used blond woven cane on



A Lucite screen, designed to display a set of Dubuffet playing cards, is "a totally practical device," says the designer, adding, "I've never believed in owning things you don't use."

the walls, bleached oak on the floors, and had woven carpets made in neutrals, in New England."

Mr. Saltzman admits to admiring the blatant drama of chrome, steel and vivid colors—but "only if the client feels it meets his way of life. For an active city dweller who entertains more than three nights a week, I can glide right into sparkling, gleaming surfaces," he declares. "But I never do stark contemporary. Contemporary, for me, has to be something that will be as inviting in a decade as it is now. My own dining room hasn't changed much in a decade. I still have my vinyl walls, my lacquer and steel table. To kill the modern-art-gallery mood, I put in an English Regency table with hoof feet, as a place to



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continued on page 208



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DESIGN DIALOGUE

The World of Renny B. Saltzman
continued from page 206

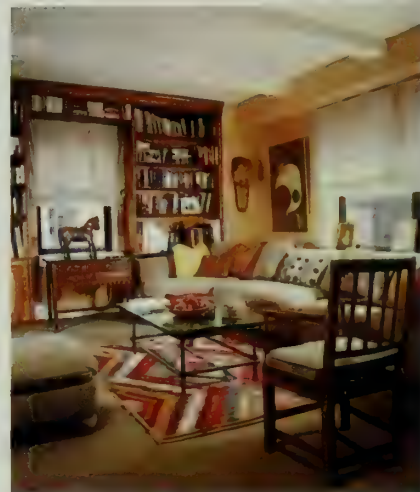
decant wine, and Victorian porcelain on the table as a centerpiece.

"I have never believed in owning things you don't use. For example, I had a set of larger-than-life playing cards by Dubuffet. Rather than keep the deck stacked on a table, I had it made into a paneled screen in Lucite. The patterns can be seen on both sides. It is a totally practical device; it works in the dining room and can be

incredible taste. Before anyone discovered French country antiques, she was in France seeking armoires and chandeliers. In the fifties, before anyone went off to Japan, she was there buying antiques. She owned a Manhattan building that was jammed with antiques from the basement to the third floor; she lived on the fourth. I did everything there, from sweeping the floor to running er-



For a remodeled study in the New York apartment of Candice Bergen and Louis Malle, Mr. Saltzman "continued the flow of the original décor" he created for the actress a few years ago.



Pine bookcases, curtains of parachute silk, and a Navajo rug—arranged by Mr. Saltzman to create a "softer color palette"—effectively bathe the Malles' study in warm, welcoming hues.

moved to another space at any time.

"I am opposed to any room done in one grand-epoch look," the designer observes. "Never could I give a client an instant old-money, old-world environment. That is the height of bad taste. So are sterile rooms designed just to show ten related paintings in a collection. Anything in excess I find lacking in comfort. Take clients who want lacquered rooms," he continues. "I suggest one space, not two or three. Try a red-lacquered foyer, as opposed to a large room."

Mr. Saltzman's touch for the proper blending of elegance with modern suitability was formed at an early age, he says, through working for the late New York interior designer Roslyn Rosier.

"She was a woman of gusto, zest,

and I am totally self-taught. I think it is essential even for students today to work for, or apprentice with, someone with taste. In those days, you worked for established designers like Rose Cumming or Roslyn Rosier in New York for nothing."

His first big challenge as a designer on his own, Mr. Saltzman relates, was working for Charles Revson. "I was flown around the world twice just to consult with him about certain rooms and about the afterdeck of his yacht, *Ultima II*. It was the first job in which I had to design furnishings that had to be bolted to the floor! I also did his country house and some rooms in his New York apartment.

"Charles Revson liked only the finest quality, custom-made furniture from top manufacturers. For the

continued on page 210

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DESIGN DIALOGUE

The World of Renny B. Saltzman
continued from page 208

afterdeck, I had thirty-six rattan chairs made in California. But it was the ordering of grosses of crystal, flatware, china and linens—right down to the royal blue and emerald green cocktail napkins—that really pulled the look together."

If a client today asked for advice on the choice of stemware and linens for a design space Mr. Saltzman had supervised, the designer would have



In his home, Renny Saltzman uses pleasing contrasts to evoke a tranquil mood. Here, a mélange of tabletop objects are set against a quartet of subdued Japanese paintings.

no hesitation in complying. "I'd even help choose the pots and pans for a young, just-starting single person or career couple. Some are honest and ask for help on everything. Some I work with over a period of three to five years. They like to build slowly.

"They need to know not to buy overscale pieces; to go simple and buy few pieces, but quality. I am not above suggesting flatware and china for any client. But the worst thing is when a client calls and asks your advice every time she or he decides to hang a work of art. That is boring—they really should have some imagination and a sense of independence about that. But ask me what type of champagne glasses to order," Renny Saltzman says, "and I will go right out and select some." □

—André Leon Talley



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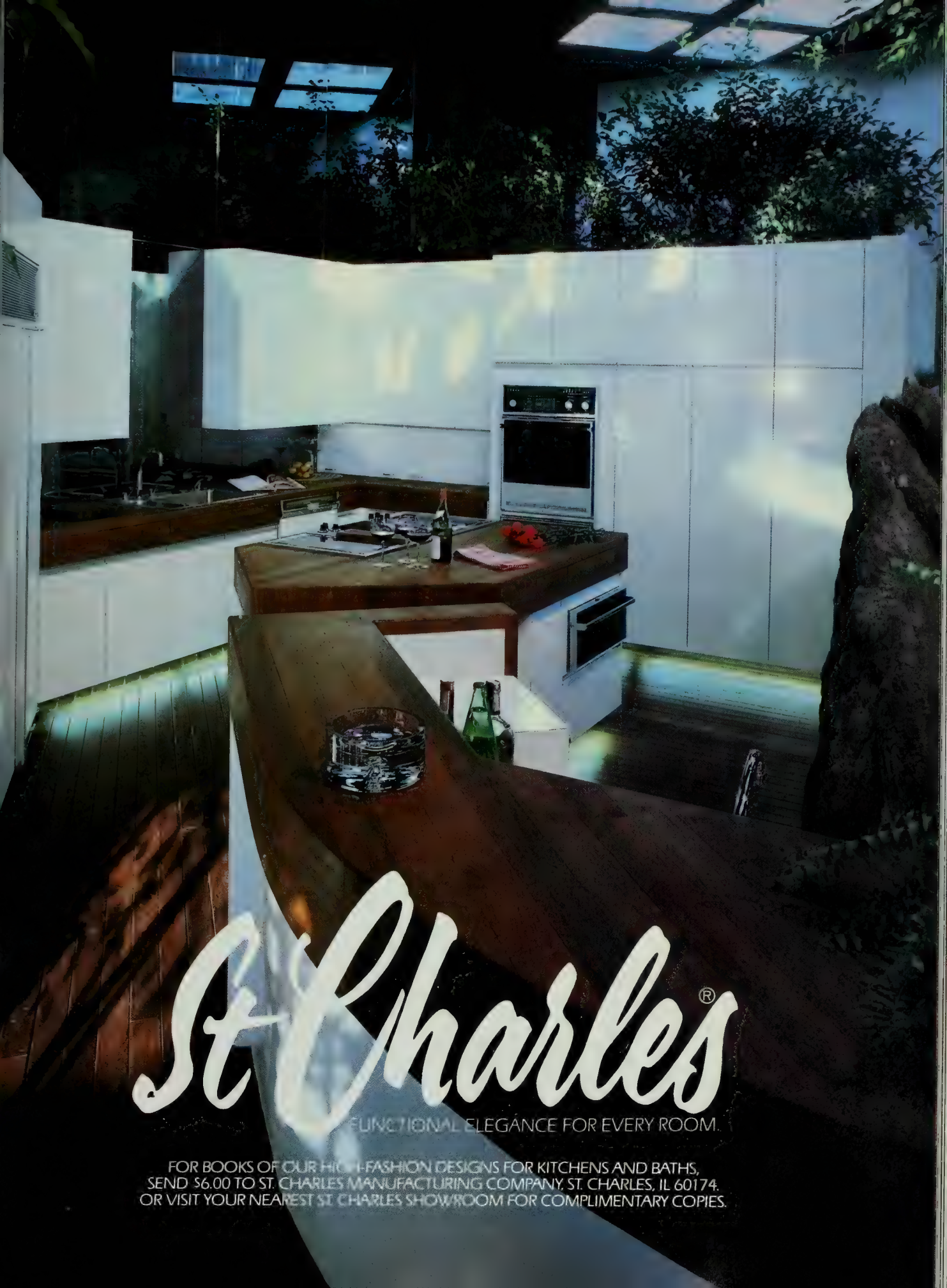
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John Stefanidis — The Designer's Choices

"THE REAL VALUE of any object," says London interior designer John Stefanidis, "is its meaning to the individual who owns it. The stones that Picasso kept in his studio, for instance—they meant something to him, so they acquired another dimension. Simple things in a writer's room, or a carpenter's tools—all these have a value of their own. Of course, I also look for harmony, balance, proportion and quality in objects—all designers do. Price isn't important. If I can afford an item, it's worth the money. Eccentricity is important, but some kind of meaning is the most significant attribute of all."

John Stefanidis lives in London in an early Georgian house of enviable elegance, and in Dorset in some well-converted cow sheds. Both places are filled with the widest possible variety of beautiful objects, and each can claim a special significance for him. He values objects as diverse as hand-



D.J. MOUNTNEY

London interior designer John Stefanidis, espousing the values of cleanly decorated space, perceives objects as "a bonus. They must possess meaning for the owner," he says, "and participate in the overall feeling of the décor."

made pottery or a machine-made corkscrew. What matters is not an object's origin, but its meaning, and to him and to many of his clients this can be defined in many ways.

"A present or something that re-

minds you of a friend has meaning," he says. "So do objects that recall a journey or an event, and I don't mean souvenirs with 'Love from Brighton' or 'Remember Como' all over them. Something useful from the local market is more to the point. That could be pottery from village markets in Greece, or sheets and towels from a department store in America. Another kind of meaning is what I call 'the soul of the craftsman who made it' or even 'the soul of the designer who put it into the machine.' The more of that the better. Objects associated with a favorite period in history have special meaning, too."

Mr. Stefanidis finds a great deal of this meaning, for example, in a pair of wood carvings designed by William Kent, that master of eighteenth-century English design. He feels a special affinity for the man, because, like Kent, he is not specifically trained as an architect, but in working on a



CELESTINE

Souvenirs from a trip to Italy: hand-printed paper boxes cater to the designer's preference for objects combining beauty with utility. "The smaller boxes store stamps," he says, "while the larger ones enclose drawings by a friend, artist Teddy Millington-Drake." From Piazzese, Venice.



CERRY MOORE

Silver beakers, designed by Mr. Stefanidis in various sizes, are "excellent containers for plants gathered in the fields outside my country home. I like to arrange these on my mantelpiece in London, filling them seasonally with berries, nuts or flowers." Available through the designer.



COURVOISIER. THE COGNAC OF NAPOLEON

John Stefanidis —
The Designer's Choices
continued from page 214



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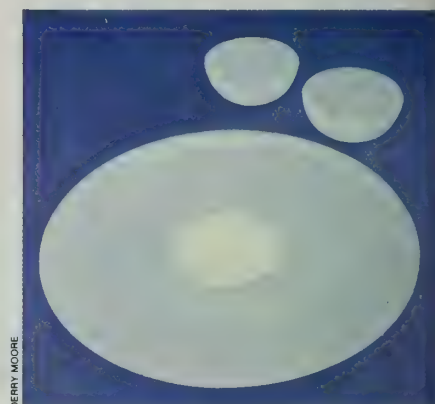
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DERRY MOORE



DERRY MOORE

To John Stefanidis, accessories discovered in local markets have lasting appeal. **TOP:** A wooden nutcracker from an American hardware store embodies his taste for efficiency in design. **ABOVE:** White glass from Venini in Venice makes an informal statement with other glass pieces in John Stefanidis' home.

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house, counts on doing all that an architect would do, and in most cases, much more. Kent's work celebrates Mr. Stefanidis' own taste for the classical values of well-proportioned spaces, a logical plan and rational thinking. "When these aspects are in order, rooms succeed with a minimum of artifacts," the designer says.

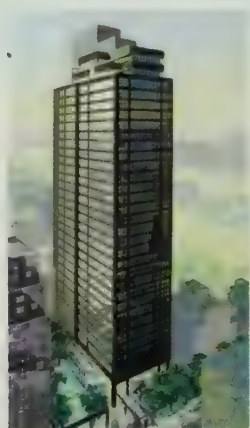
"Objects are a bonus. If a client already has beautiful things—and most of my clients do—then these are in my mind during every stage of the design process. I have never bought an object for a client. Instead, if additional accessories are required, I work with the client to find pieces that are indigenous to the area."

John Stefanidis works around the

continued on page 218



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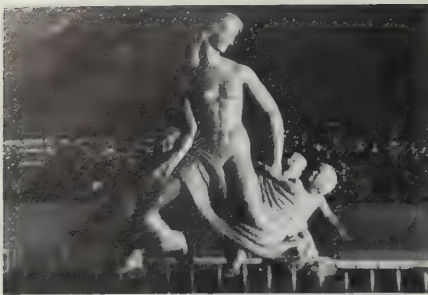
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John Stefanidis — The Designer's Choices
continued from page 216



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"Eccentricity is important," remarks Mr. Stefanidis, who selected these candlesticks from Lennox Money Antiques in London. From the Arts and Crafts movement, the candlesticks project butterfly shadows in a room.



Fashioned by Italian artist Fontana, a brass egg acquires an added dimension for Mr. Stefanidis, being a gift from a friend. Subtlety is also an asset, as the polished surface creates an expressive reflection of its surroundings.

world, from the Greek islands to Mustique, Italy, Paris, London and the United States. Everywhere, local traditions determine the shape of things. For him, that's a significant kind of meaning. Local craftsmen work from his designs, and if they don't know how to make a sofa, but can make a mattress, then he designs a sofa that emulates a mattress. As a result, local objects find their space, not self-consciously, but in a way that indicates they have been created for everyday use.

There are specific things John Stefanidis might look for in each city. In New York he's likely to go to Diane Love for potpourri, then on to the Madison Avenue Book Shop and, of course, a quick trip to Tiffany & Co. He finds the antiques shops in Los Angeles good for eccentric objects. In Venice he admires boxes and portfolios done in hand-printed Italian paper, and everywhere he keeps an eye out for blue and white china. Put like that, it all sounds like a shopping binge, but is quite the contrary: He buys on impulse, but with great care, and says, "I'm not a shopper. When I travel it's mostly inspiration I bring

back. London shops are so good that I really buy most things right here."

Once objects are assembled, Mr. Stefanidis distributes them in highly accessible places throughout the home. "Anything useful is used," he says. "Friends should be able to pick things up and enjoy them. After all, they won't be hurling them across the room." He likes things carefully arranged on top of a table, but he doesn't like overly dramatic lighting or a display that is more important than an object warrants. "I have no need for vitrines, although I can see that a real collector would need to keep something truly valuable behind glass. I'm not a collector. That's a very particular kind of person, someone who sets out to buy objects in a special category, works hard filling in the gaps in the collection, and then, as likely as not, sells it all, to begin again on something else. Peggy Guggenheim was one of the greatest collectors, and without people like her we wouldn't have any museums. The world needs collectors, but I'm not one. I buy on impulse, buy what pleases, and then keep it forever." □

—Elizabeth Lambert

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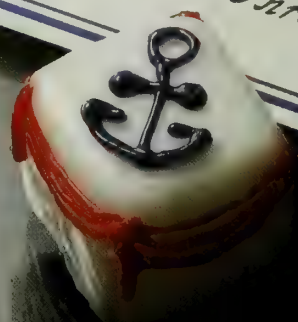
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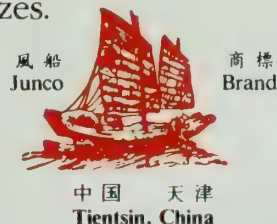
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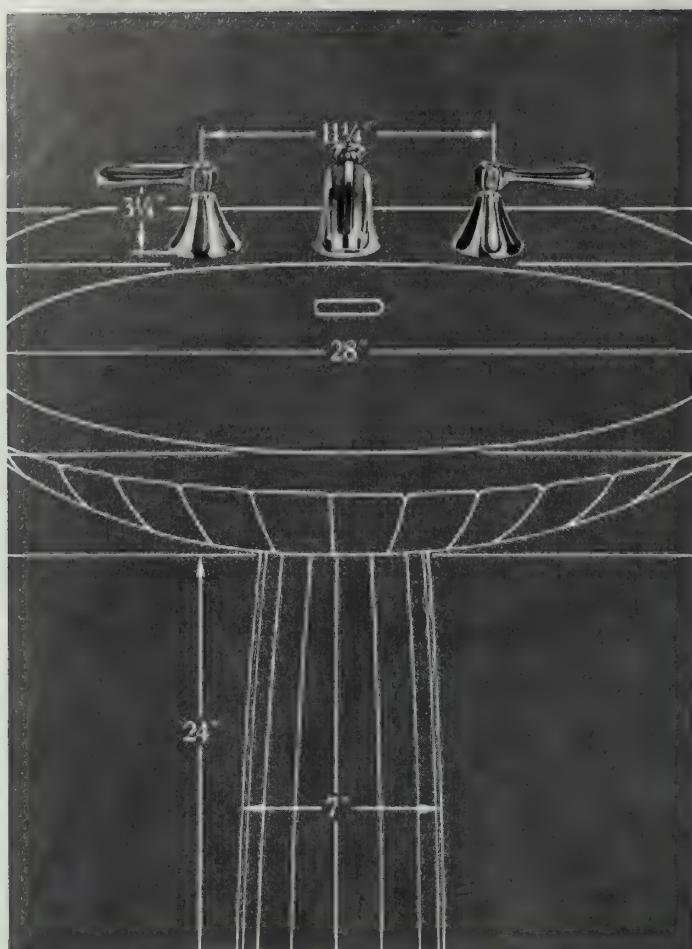
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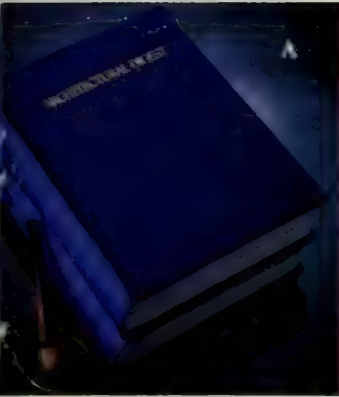
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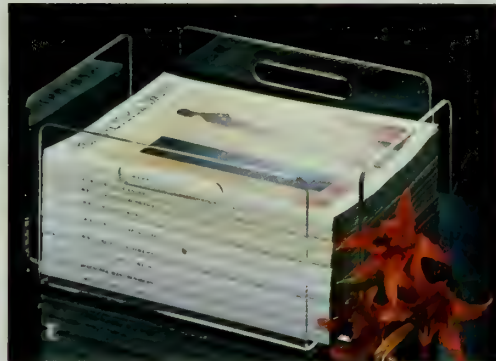
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DESIGNER'S TRAVEL NOTES

Dorrit Egli in Denmark

A WATCH with a bisected face neatly symbolizes the twin loyalties of San Francisco interior designer Dorrit Egli. The right side shows the local time, while the left shows the time in Denmark, her native country. "This way, I feel close to my family at home," she says. "I can imagine, almost as if I were there, what people are doing at different times of day."

Though she has lived and worked in California for twenty years, the designer remains strong in her appreciation of the Danish countryside, and she is quick to point out its beauties. "I try to go home more than once a year," she says. "Home," in this case, is the town of Randers on the peninsula of Jutland, the only part of Denmark linked to the European



Born in Denmark, San Francisco interior designer Dorrit Egli warms to the country she still calls "home." Castles, farmlands and Medieval towns are favorite haunts, acting as striking reminders of the nation's character.

iffy—like Paris," Mrs. Egli reports, "but that is the time the *bølge*—beech trees—are beginning to bud, and the days are lengthening with the welcome return of the sun. Visiting the countryside then is like moving through bright-green gauze.

"If I were coming to Denmark as a visitor in the spring, I would stop in Copenhagen first, to enjoy the Royal Theater and Tivoli and to shop along Strøget," she says. On this famous pedestrian street of shops, Mrs. Egli's favorite stopping places are Birger Christensen and A. C. Bang for furs; Illums Bolighus for furniture and tableware; and the Royal Copenhagen shop, where artists are on view painting the company's prized Flora Danica porcelains, as well as contem-



continent. The rest of the country, including Copenhagen, comprises some five hundred islands extending from the Baltic Sea to the North Sea.

"Many travelers miss seeing the peninsula because they naturally zero in on Copenhagen," Mrs. Egli remarks. "But Jutland is unique and wonderful, low-key and small in scale, and not to be missed. You can travel the whole length of it, from Skagen to the German border, in a few hours. You can zigzag back and forth from the west, with its wild

Mrs. Egli recommends excursions with a historical flavor. ABOVE LEFT: The island fort Egeskov, on Funen, offers inviting strolls through luxurious Baroque gardens. ABOVE RIGHT: Not far from Copenhagen, Dyrehaven preserve borders verdant stretches of forest.

North Sea coast, to the placid beaches of Kattegat on the east coast. Between the two seas is flat agricultural land studded with farms, wonderful inns, and shops full of delightful finds."

Of course, the ideal time to visit the Scandinavian countries is late spring to early fall. "May in Denmark is still

porary designs new to the collection.

"I would go to Tivoli—I never miss it—to watch the fountains while I ate *smørrebrød*, those delicious open-face sandwiches unique to Denmark. Denmark is the best place to eat," Mrs. Egli declares. "I love Italian food, and when I'm in Paris I love to try all the restaurants, but Danish food is the ultimate, to me."

Danish cuisine is not for the diet-conscious, she cautions. Butter is used freely, and each meal has at least one sauce, and sometimes two or three. In

continued on page 228



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Dorrit Egli in Denmark

continued from page 226

the spring the restaurants serve tender lamb with new white potatoes, and a cucumber salad that is made pungent with strong vinegar, sugar and pepper. Fish makes a frequent appearance on any menu, with fried eel a special delicacy. "There's wonderful flounder and cod and a mustard sauce to go with them. In Copenhagen you needn't even look for a restaurant. There are little food shops everywhere, with delicious specialties like sausages in hot buns."

Mrs. Egli points out an especially exciting aspect of travel in Denmark: As of 1982, a large number of the country's private castles and manor houses were opened for viewing. "Denmark has almost as many castles



KLAUS THELEBLACK STAR

Rising out of the placid waters of the Kattegat Sea, the chalk cliffs of Møn reveal a favorite vista in the designer's birthplace, Jutland. Reached conveniently by ferry, the beaches offer a relaxing side trip, Mrs. Egli reports.

exciting points on the peninsula.

"If I were making this journey for the first time," Dorrit Egli muses, "I would go across to Kalundborg and then continue up to Aarhus on the mainland. In Aarhus there is an authentic Medieval village, Den Gamle By (the Old Town), that has been assembled from appropriate houses and furnishings gathered from all parts of the country. Even the gardens, full of herbs, are authentic. I can still spend a day wandering about, making fresh discoveries." The Old Town features a number of peasant's and merchant's houses that are tightly grouped around a central community pond. Ducks now paddle there amid water lilies and grasses,



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as islands—some three hundred, dating from Medieval times to the Renaissance to the Baroque. And best of all," says the designer, "a few of these, such as the Bygholm in East Jutland, have facilities for dining or lodging or both. The Danish Tourist Board has the complete list."

Some of the castles are within easy distance of Copenhagen, many of them within forty or sixty miles of the city. "Up the coast," Mrs. Egli notes, "is Elsinore, the fictional site of Shakespeare's *Hamlet*, with the sixteenth-century Kronborg Castle and the medieval Church of Saint Mary, and the adjoining Carmelite Monastery." Near the town of Slagelse, a bit west of Copenhagen, is Trelleborg. A

Architectural details throughout Denmark are savored by the designer. ABOVE LEFT: Kronborg Castle, in *Hamlet*'s Elsinore, guards a narrow strait. ABOVE RIGHT: A canal of particular interest, Nyhavn, in Copenhagen, features a handsome row of 18th-century buildings.

thousand-year-old Viking fortress, it boasts a circular rampart and a plan inspired by Byzantine models.

Following the sophistication of Copenhagen and a sampling of Danish history on the rest of the island of Zealand, Mrs. Egli drives to the mainland, "to move into another world," she says. "There are now many routes in Denmark that have connecting ferry service, and many ways to leapfrog to Jutland by way of the islands, landing at one of various

although the ponds were originally intended to provide water to extinguish household fires. As seen in the re-creations, people lived quite closely in these houses. The main area was always the kitchen, where everyone in the household—all generations of the family, and the servants—dined contentedly together.

"I think that's something we're getting back to," Dorrit Egli adds. "A place to dine that's comfortable enough so that people can sit and talk forever. These houses have something else I really love—alcove beds that give a person perfect privacy; they are absolute bliss."

To add to the authenticity of the village, Aarhus also has craftsmen on

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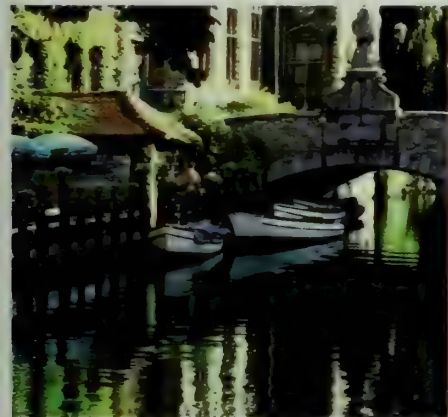
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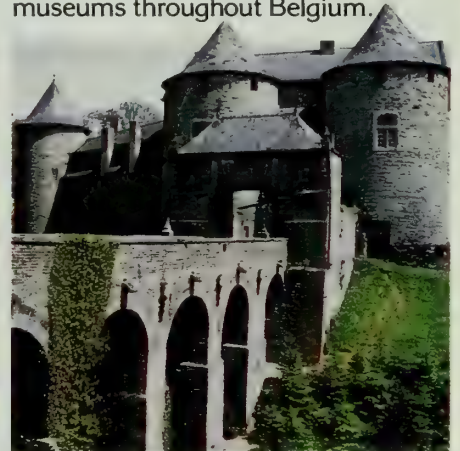
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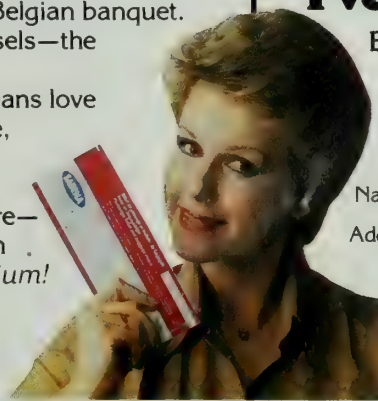


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DESIGNER'S TRAVEL NOTES

Dorrit Egli in Denmark
continued from page 228



TOP: Mustard grows plentifully in South Zealand, Dorrit Egli notes, and makes a frequent appearance on Danish menus. ABOVE: Thatched cottages enliven the landscape of Jutland, where Medieval towns such as Aarhus provide the designer with an escape to another era.

the site during the Festival Days at the beginning of September, working in the same types of shops that existed in the original towns.

Another impressive historical preserve is Aerskøbing, on the tiny island of Aers—another favorite diversion for Mrs. Egli on the way to Jutland. "Once I have arrived in Jutland," the designer observes, "I can be totally spontaneous. The land is flat and the geography is easy to perceive; the roads are good and everywhere there are inns where you can comfortably stay and eat well." According to Mrs. Egli, there is no small city that doesn't have a marvelous inn. Near her hometown of Randers are three she especially recommends: Hvidsten, Fladbro and Kongensbro. And nearby is the charming resort town of Ebeltøft, which she finds

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"Denmark is the best place to eat," Dorrit Egli declares. Traditional signs often lure travelers into small shops to savor Danish specialties. Here, a gilded pretzel topped with a crown suggests the superior products of the baker within.

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fireplaces and low beamed ceilings. "The rooms are filled with old fir pieces, now scrubbed white by the sand that was used to clean them a century ago, and handpainted furniture that goes back to the early nineteenth century. *Olmerdug*—the old, rough, indestructible bed linen—is now the upholstery for the long benches still in use in the communal dining room, where copper utensils are displayed on racks, as they always have been," she says.

Denmark is still a farm country, and the flat green land is dotted with the distinctive red Danish cattle and fawn-colored Guernseys on small farms. Complementing this pastoral landscape is the presence of the seas to the east and west. At the northern tip of Jutland, in fact, the land narrows to a point where the beaches of the two opposing seas actually meet. The west coast, studded with small resorts and wooden summer homes set against a backdrop of firs and oaks, offers 250 miles of continuous

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DESIGNER'S TRAVEL NOTES

Dorrit Egli in Denmark
continued from page 232



Classical motifs capture Dorrit Egli's eye throughout Denmark. Here, the arched entrance to a home in Marstal, a town noted for enchanting 17th- and 18th-century dwellings.

white-sand beaches. "You can take a day trip to a beach and stop at a farm along the way—the farmers are very hospitable, very proud of their homes, as are all Danes," Mrs. Egli reports.

Travelers can also step into the past by way of the antiques shops that dot the Jutland countryside. "There are handsome oak chests to be found," Dorrit Egli reports, "and lots of stripped pine—eighteenth- and nineteenth-century country pieces, including enormous wardrobes, all of which can be easily shipped."

There are finds to be made in nineteenth-century porcelain, too, says Mrs. Egli. "There are Royal Copenhagen and Bing & Grøndahl treasures, and even earlier lead-glazed pieces." Antique silver and old linens are other likely finds. But the lasting appeal of Denmark, the designer feels, is in the bountiful countryside of Jutland. It remains an area with an individuality that has not been diluted by the years, a sanctuary from the commonplace and the commercial. It is a place, says Dorrit Egli, for "a soothing of my soul." □

—Lois Wagner Green

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Of Kings and Castles — Reviewing Europe's Royal Legacy

ALTHOUGH THE AGE of absolute monarchies ended long ago, fascination with the lives of royalty is stronger than ever. The remaining kings and queens of Europe are much-admired symbols of national heritage in a changing world. Their ancestral castles and palaces are preserved as much for sentimental value as for purely historical qualities. Of the more recent books about monarchs and the nobility, two in particular deserve notice: *The Last Courts of Europe*, which is a photograph album of royal families between 1860 and 1914, and *The Châteaux of the Loire*, which depicts dozens of castles from the centuries when this scenic valley was the home of the French kings.

The Last Courts of Europe, text by Robert K. Massie; picture research and descriptions by Jeffrey Finestone; 256 pages, 315 black and white photographs. The Vendome Press, New York, 1981.

The late nineteenth century, and the early years of the twentieth, were the "golden afternoon" of European royalty. Kings and queens, an emperor and a tsar, even a handful of grand dukes, sat on the thrones of European nations, enjoying all the privileges and ceremony of earlier monarchs, if not always their unlimited authority.

Like their subjects, Europe's ruling families were fascinated with photography, and they posed for the camera at every possible opportunity, from solemn state occasions to casual family outings. Many of these remarkable photographs survive in private family albums and in state archives, and over 300 of them have been published in *The Last Courts of Europe*.

Although this handsome book is organized by country, most of Europe's royalty were actually "part of a single embracing international family," writes Robert K. Massie, author of *Nicholas and Alexandra* and *Peter the*



An endearing portrait of a monarch who gave her name to an age, this study of Queen Victoria reflects the personal tone of photographs in Robert K. Massie's and Jeffrey Finestone's nostalgic volume, *The Last Courts of Europe*.

Great. In private, King Edward VII of England, Tsar Nicholas II and Kaiser Wilhelm II called each other "Bertie," "Nicky" and "Willy."

At the apex of European royalty was Queen Victoria, known as "Granny" within this exalted group because so many of her nine children and forty-four grandchildren had married into the ruling houses of Europe. By the turn of the century, when Victoria was eighty-one, her grandchildren included the tsaritsa of Russia, the emperor of Germany, the crown princess of Sweden, the grand duke of Hesse, and the queens of Norway, Greece, Spain and Rumania.

No monarchs lived more luxuriously than the Romanovs of Russia, according to Mr. Massie. In one photograph, Tsar Nicholas II's cousin, Grand Duchess Helen Vladimirovna, wears a dazzling crown, a tiara, a heavy diamond necklace and ermine-lined robes on her wedding day. "The robes," the caption reads, "were so heavy that the bride often had to be helped to her feet after kneeling during the marriage service."

In Great Britain and on the Continent, protocol invariably complicated royalty's every move. When the Prince of Wales (later King Edward VII) visited Vienna in 1869, he had to

pay a call on every member of Emperor Franz Josef's extended family. "As there are twenty-seven archdukes now at Vienna," he wrote home, "it was hard work." To avoid this ritual, kings and queens sometimes traveled incognito when on holiday. The Prince and Princess of Wales often selected pseudonyms, becoming "the duke and duchess of Lancaster" or simply "Mr. and Mrs. Williams."

Given the strain of constant public scrutiny, European royalty frequently retreated to their palaces, country hideaways, and yachts. Dozens of photographs in the book show the royal families in these relaxed situations. Emperor Nicholas II paddles a kayak in the Gulf of Finland, where his family spent part of their summers. Empress Eugénie of France poses as an odalisque in a comical photograph for her husband, Napoléon III. Queen Amalia of Portugal wears a riding habit and sits side-saddle atop a fully harnessed bull.

Of all the royalty depicted in this book, the Dutch royal family seems the most informal. One charming 1917 photograph, for example, shows an obviously unsteady Princess Juliana holding onto a pole carried by Queen Wilhelmina and a lady-in-waiting, who are teaching the young girl how to ice-skate at a public rink.

Combining a lively capsule history of the European monarchs with personal photographs from their albums, most of which have never been published before, *The Last Courts of Europe* offers an intimate and fascinating portrait of royalty.

The Châteaux of the Loire, by Armand Lanoux and Annie Cospérec; translated by Mary Ann Hargrove-Schneilin; 260 pages, 169 color photographs. Editions Vilo, New York, 1981. Sometime in the last century, an Englishman touring the Loire Valley



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DESIGNED FOR READING

Of Kings and Castles —
Reviewing Europe's Royal Legacy
continued from page 238

reportedly wrote in his journal on the first day: "Castles." On the second day, he wrote: "Many castles." On the third day, he wrote: "Too many castles." Although Loire residents still tell this story, they know it is probably untrue. Who could possibly tire of the Loire Valley, which has some of the loveliest châteaux in all of France?

Numerous books have been published about the Loire, specifically that 150-mile section between the Sancerre Hills and Anjou where the French kings and the nobility built dozens of châteaux in the fifteenth

**"Chambord appeared
like a phantom castle,
hidden in the heart of an
immense forest."**

and sixteenth centuries. But none offers as thorough or as ravishing a look at this region and its architecture as *The Châteaux of the Loire*.

At the beginning of the book, coauthor Armand Lanoux gives his own impressions of the Loire Valley, past and present, and then historian Annie Cospérec describes the finest châteaux and the best route to view them. Many readers will probably skip these pages, at first, to enjoy the color photographs by twelve of France's most gifted photographers, and return to the gracefully written texts for more leisurely reading later.

Almost without exception, the photographs are exquisite. The richly ornamented sixteenth-century *Azay le Rideau* is reflected in a moat in the morning light; Catherine de Médicis' five-tower *Chaumont-sur-Loire* stands atop a tree-shaded hill above a Medieval village; proud *Ménars* is bordered by formal gardens and terraces overlooking the Loire.

Annie Cospérec's personal impressions of the châteaux enhance the enjoyment of these photographs. Of

continued on page 242

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Detail



Jose Echena (Spanish, b. 1845), *Le Peintre à son Ouvrage à Biarritz*. Signed l.r.: J. Echena. Oil on canvas, 21½ x 41¾ inches (54.4 x 105.2 cm).

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continued from page 240



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Ivy engulfs the ruins of Coppinger's Court, a 17th-century dwelling that distinguishes Brian de Breffny's and Rosemary ffolliott's architectural survey, *The Houses of Ireland*.

Chambord, which she first saw as a child, she writes: "Chambord appeared like a phantom castle, hidden in the heart of an immense forest. The white façades standing out against the dark line of the woods, the teeming towers, domes, lantern-lights, chimneys and dormer windows sparkling in the sun—it all seemed like a mirage!"

The Loire Valley, as Mme Cospérec explains, is an open-air museum of French architectural styles. *Langeais*, built by Louis XI in the fourteenth century, is an almost unchanged Medieval fortress guarded by massive towers and an encircling moat. By the fifteenth century, however, the need for heavily fortified castles had diminished, and tastes shifted to the more elegant Gothic-style châteaux such as *Clos-Lucé*, where Leonardo da Vinci spent his last years.

For all its emphasis on architecture and history, this book does not neglect the interiors of the châteaux. Probably the most sumptuous room depicted is the king's bedchamber in seventeenth-century *Cheverny*, where the ceiling is elaborately painted and gilded, and the walls are covered with magnificent Gobelin tapestries.

With splendid photographs woven

around an expert and informative text, *The Châteaux of the Loire* serves as a rich chronicle of the region. The châteaux remain a graceful reminder of the glories of the French Renaissance.

BOOKS IN BRIEF

Scotland's Castles and Great Houses, by Magnus Magnusson; 208 pages, 120 black and white photographs and 20 color photographs. Harmony Books, New York, 1981.

This book presents fourteen of the finest properties owned by The National Trust for Scotland, including 600-year-old *Brodict Castle* on the island of Arran; *Falkland Palace*, a sixteenth-century country retreat of the Scottish kings; and *Culzean Castle*, designed by Robert Adam and dramatically situated above the Firth of Clyde. Mr. Magnusson carefully explains the architecture and the interior design of each castle, and also describes the lives, accomplishments and eccentricities of their builders and residents through the ages.

The Houses of Ireland, by Brian de Breffny and Rosemary ffolliott; 240 pages, 278 black and white photographs and 22 color photographs. Thames and Hudson, New York, 1981.

This splendid survey of Irish domestic architecture is arranged chronologically, beginning with the humble "dry-stone" dwellings and castlelike "tower houses" of the Middle Ages, through the magnificent Georgian-style country villas and Dublin townhouses of the eighteenth century, and ending with the Victorian- and Edwardian-style homes of the late nineteenth and early twentieth centuries. This book, however, is "neither an exhaustive encyclopedia... nor a catalogue of Irish houses," according to the authors. Given the limitations of space, their text and photographs emphasize houses that still retain most of their original appearance and have not been featured in other publications again and again. □

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Rutland (above): Striped fabrics of alternating wide and narrow bands of color were advocated by such designers as Thomas Sheraton, Robert Adam and George Hepplewhite as proper upholstery material for the delicate room furnishings of the Federal period. Often Federal color schemes employed two bold complementary colors as the major element in a room.



Ch'ien Lung (left): This printed taffeta echoes the delicate design of a set of valances in the "Winterthur" collection. The original taffetas were woven in China between 1740 and 1780 and were hand painted. The meandering floral design is a perfect complement to the voluptuous curves and intricate carvings on furniture in the Queen Anne and Chippendale styles.



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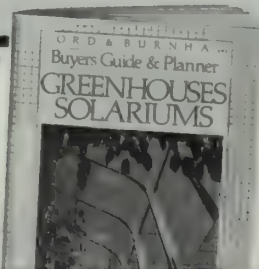
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Pages 132-137:

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Pages 146-151:

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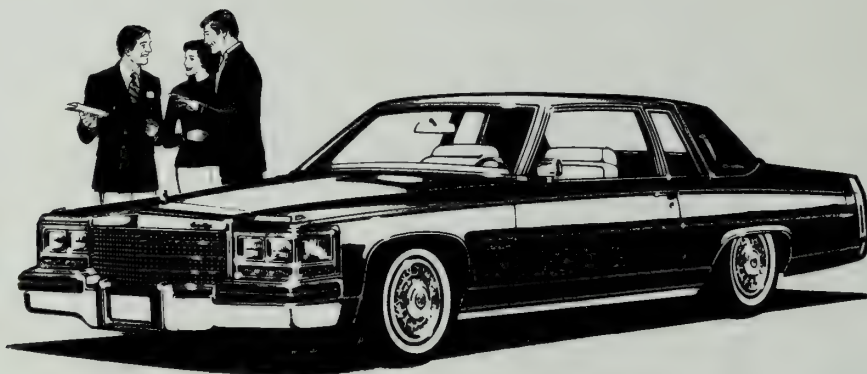
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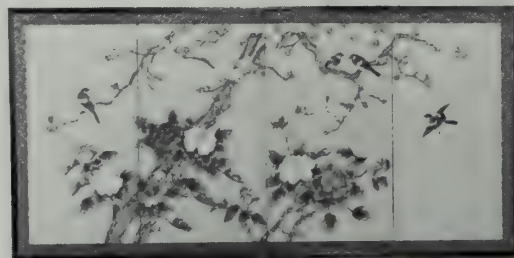
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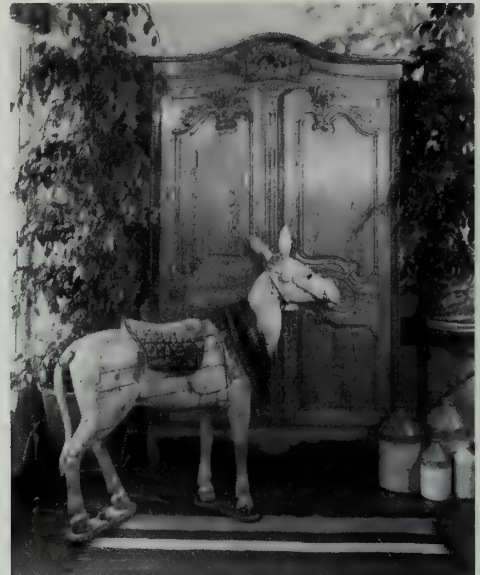


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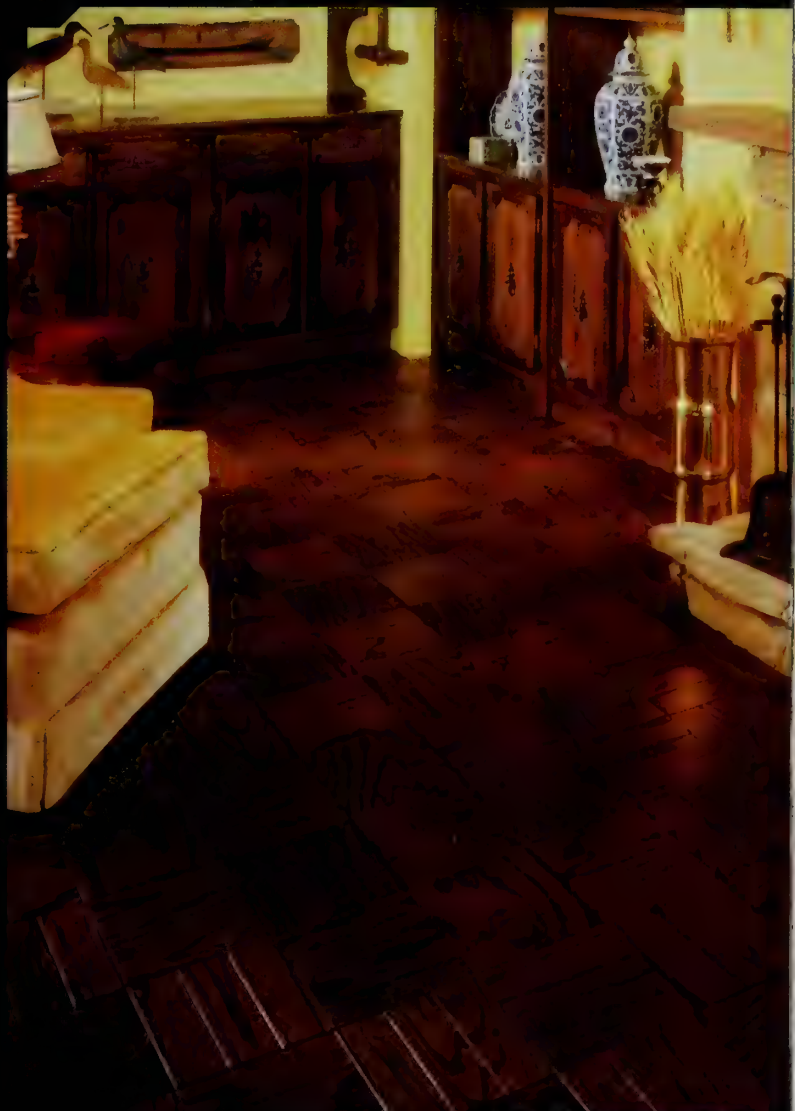
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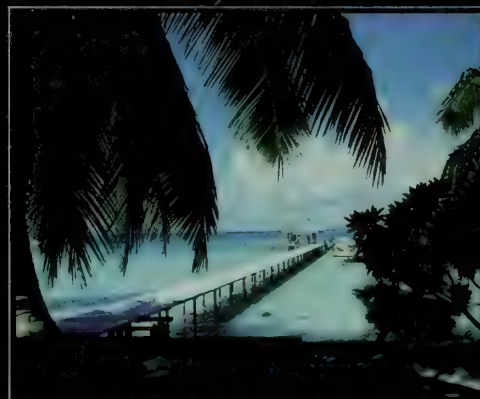
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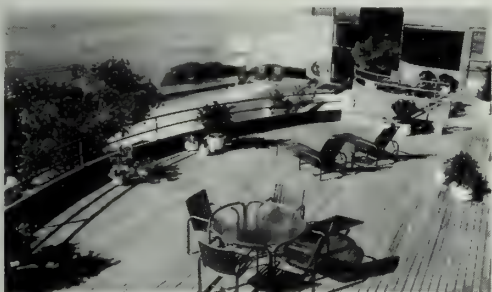
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